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SECCA: SEPTEMBER 9 through OCTOBER 11, 1978

ON TOUR

ANNISTON MUSEUM, ANNISTON, ALA.: JAN.-FEB., 1979

LOCH HAVEN ART CENTER, ORLANDO, FLA.: APR.-MAY, 1979

GREENVILLE COUNTY MUSEUM, GREENVILLE, S.C.: JUN.-JUL., 1979

HUNTER MUSEUM OF ART, CHATTANOOGA, TN.: AUG.-SEP., 1979

COVER: Whitney Leland, "June 20, 1978", Gouache and Gum Arabic
SECCA, Winston-Salem, North Carolina
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THE SOUTHEAST SEVEN, II

An exhibition of the seven NEA/SECCA SOUTHEASTERN
ARTISTS FELLOWSHIP Recipients for 1977-1978

A co-sponsored NEA/SECCA program for regional artists

SOUTHEASTERN CENTER FOR CONTEMPORARY ART
WINSTON-SALEM, NORTH CAROLINA

This project is supported by grants from the
National Endowment for the Arts in Washington, D.C.,
a federal agency, and from the CIBA-GEIGY Corporation

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DEDICATION

This exhibition of the second annual recipients of the NEA/SECCA Southeastern Artists Fellowships is dedicated to the CIBA-GEIGY Corporation and its senior Vice President, Philip R. Gelzer. Mr. Gelzer's leadership in gaining funding support for this program from CIBA-GEIGY for three consecutive years demonstrates this Corporation's sensitivity to not only fine contemporary art but to the encouragement and growth of the most important visual arts resources of all, the Artist.

Corporate involvement of this kind speaks well for a new awareness on the part of a business community that is increasingly supportive of meaningful, long range cultural goals.

Ted Potter

SOUTHEAST SEVEN, II

RICHARD C., NORTH CAROLINA

WAYNE HALL, NORTH CAROLINA

JAMES HERBERT, GEORGIA

ALEXANDRA KLEINBARD, FLORIDA

WHITNEY LELAND, TENNESSEE

ELIZABETH MATHESON, NORTH CAROLINA

ANDY NASISSE, GEORGIA

CONTENTS

Foreword	7
NEA/SECCA Fellowship Panel	11
The Artists/Their Work	17
Catalog of the Exhibition	91
Artist Biographies	99

FOREWORD

This exhibition of the second group of NEA/SECCA Southeastern Artists Fellowship recipients is the MARK or documentation of what is conceptually a sequential program covering a 12 month period and involving over 1,000 southeastern artists from all eleven southeastern states, the Visual Arts and Museum Programs of the NEA, their respective grants panels, the CIBA-GEIGY Corporation, the National Collection of Fine Arts of Washington, D.C., the Ford Foundation, and SECCA's Fellowship Selection Panel.

The SECCA Fellowship Panel was comprised of Dr. Stephen Prokopoff, Director, Institute of Contemporary Art, Boston, MA; Ms. Dianne Vanderlip, Curator of Contemporary Art, Denver Museum of Art; and Ms. Marcia Isaacson, artist/teacher, University of Florida. The sequence also includes total SECCA staff participation and Board endorsement, plus the cooperation of numerous newspapers, newsletters, magazines, and radio and television stations throughout the southeast that gave space and time to the distribution of information concerning this concept of support for the most important visual arts resource we have, THE ARTISTS.

We think of SECCA in conceptual terms; working with IDEAS that become visible through various process stages resulting in exhibitions and education program experiences. The NEA/SECCA Fellowship

Program process is worth noting in that, although the end result is the identification of SEVEN ARTISTS of exceptional talent, the process itself activates hundreds of people within an eleven state "community" concerned with quality contemporary art. Such broad collective interest and involvement counters the critics of individual Artists Fellowships who maintain that they are elitist. We are convinced, and the response from the artists confirms it, that the open search for excellence is not a rejection system but an endorsement process with immediate rewards for the fellowship winners, and long term benefits for all of us.

The Southeast Seven II artists represent hundreds of their colleagues and peers. The quality of their work is cause for shared pride throughout the Southeast.

The program has three main elements:

- (1) The selection of the seven fellowship recipients in a competition open to all southeastern artists, 18 years and older.
- (2) The exhibition of the seven artists at SECCA with the added support element of a grant from the Ford Foundation for the purchase of a work from the exhibition to be given to the National Collection of Fine Arts for its permanent collection.
- (3) A tour of the exhibition during 1979 to four leading museums within the southeast.

The 1977/78 Southeast Seven Fellowship Winners are outstanding.

RICHARD C. (CRAVEN) defies any specific category or label. He is the most "Art as Idea" oriented of the this year's Southeast Seven. A first generation correspondence art advocate, Richard C. has resisted the temptation to lock into one look, one direction. Working with Richard for an exhibition is always a unique experience. What he is currently working on when a show is first set up, like as not will have little, if anything, to do with what he presents nine months later when the show opens.

WAYNE HALL could be termed a site artist in that many of his wood and stone tension pieces lend themselves beautifully to installation out of doors in natural settings. His large wood works lean and press against existing surfaces and are an extension of the total environment. Weight, pressure, and the natural beauty of his materials give his art an honest elegance that is often monumental.

JAMES HERBERT is a pure painter with the added dimension of being a nationally and internationally recognized film maker. It is interesting to note that his personal statements in paint have resisted the numerous vogue trends of the last 10 years. Being aware of, but not seduced by these rapid stylistic rushes, his work has developed steadily with remarkable power.

ALEXANDRA KLEINBARD's work is not merely an update of shaped canvasses, but a personal response to the dynamics of the "carved" edge, which is carried through the relief surface of the works' exteriors. The strong subjectivity of her images combine with the handling of the materials to produce work of significant impact.

WHITNEY LELAND's work of rhythmic, translucent forms blended with his countless color shifts make for extremely successful systemic pictures that vibrate with energy.

ELIZABETH MATHESON is a gifted young photographer with an acutely perceptive and selective eye. Her work is haunting, beautiful, and strong; complemented by the precision of a finely developed technical skill.

ANDY NASISSE reaches beyond traditional prejudices concerning what you can say with certain materials. His complex clay sculpture communicates subtle, gentle strength and beauty.

Each of the Seven Fellowship Artists is distinctly different. They communicate, however, a consistent overall sensitivity and power. These are strong artists with mature concepts. They speak to us of quality.

– Ted Potter
Director

THE PANEL



MARCIA ISAACSON

Being selected as a judge for this year's NEA/SECCA grants was an honor; but, more significant to me as a working artist, was the privilege of seeing so much exceptional art work and of helping fellow artists in a monetary/honorary capacity. Throughout our review sessions I was struck by the singular notion that there were a great many worthwhile artists in the Southeast thoroughly committed to making art of a personal nature, which was outside of contemporary trends or obvious eclecticism. This massive commitment served to encourage and inspire me, relative to my work, as well as to reaffirm my belief that the production of art is a worthwhile pursuit.

This exhibition by the grant recipients shows a love for, and commitment to, the production of art. I am pleased to have been able to return to these artists some of the encouragement that seeing their work gave to me. Additionally, this exhibition affords others the opportunity to see a sample of the worthwhile and largely unrecognized art work being produced in the southeastern United States.



STEPHEN PROKOPOFF

One can't help but be enthusiastic about the Southeastern Artists Fellowship program. It is an effective solution to a vexing problem, one that plagues artists in many parts of the country. It provides an opportunity for art professionals from other corners of the land to become familiar with new work in a region probably little known to them. And it provides a wider public for a group of very gifted artists as well as — most important of all — the affirmation necessary for serious, continued development.

The work in this exhibition offers, I believe, much that is beautiful and moving, articulated with clarity, imagination and individuality of voice.



DIANNE VANDERLIP

Anyone seriously interested in contemporary art, who has had an opportunity to travel throughout the country, has known for years that art being made outside the so-called mainstream is, in many instances, the freshest, most original and provocative art being produced anywhere.

A problem that regional art institutions have to deal with is how to ferret out, exhibit, and acknowledge the good work they KNOW is being created by their regional artists. The artists face a similar problem, i.e., to get the regional institution that can exhibit and acknowledge the work they are producing to do so in more than a token manner.

The Southeastern Center for Contemporary Art, in concert with the National Endowment for the Arts has, by creation of the SECCA/NEA Southeastern Artists Fellowship made enormous progress toward solving this problem. Artists from eleven southeastern states submitted over 5000 slides of their work for the panelists' review. The high quality, variety, and seriousness represented by those many, many submissions was not a surprise. The only surprise was that the panelists could, after two days of viewing the work, actually agree on the seven artists who would receive the fellowships and subsequently be exhibited in SECCA's new galleries.

It was an arduous task trying to select only seven artists from so many that were truly deserving. The effort, however, was well worth it as I anticipate that the exhibition of works by Craven, Herbert, Hall, Leland Kleinbard, Matheson, and Nasisse will be an exhibition that SECCA, the NEA, and the national art community will be proud of.

THE SOUTHEAST

7

II

THE ARTISTS/THEIR WORK

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Photo by L.R. Hayward

Misebis sacra profanis.
— Horace

Fire Escape

"... our God whom we serve is able to deliver us from the
burning fiery furnace ...

Daniel 3:17

Holey Cross

The idea for this piece occurred to me when I was a child. I do not think
that I ever expected it to materialize. "Most men will proclaim every one
his own goodness: but a faithful man who can find?"

Proverbs 20:6

Crossword Puzzle

"Son of man, put forth a riddle, and speak a parable unto the house
of Israel."

Ezekiel 17:2

And/or: Crux criticorum.

Christo

Double Cross

"Et tu, Judas!"

— William C. Shakespeare

"... take heed to your spirit, that ye deal not treacherously."

Malachi 2:16

St. Duchamp

Homage to the Christian Athlete

As a high school football player I remember some feelings of confusion
as a result of those pre-game prayers and the chorus of "Amens"
which were immediately drowned out by shouts of "Get Mean!" and
"Give-em-hell!"

"... all the beasts of the field play."

Job 40:20

Homage to the Christian Athlete II

Ibid.

Cross Treasure Chest

(see Matthew 13:52)

Blank Honor Roll

"For there is not a just man upon earth, that doeth good, and
sinneth not."

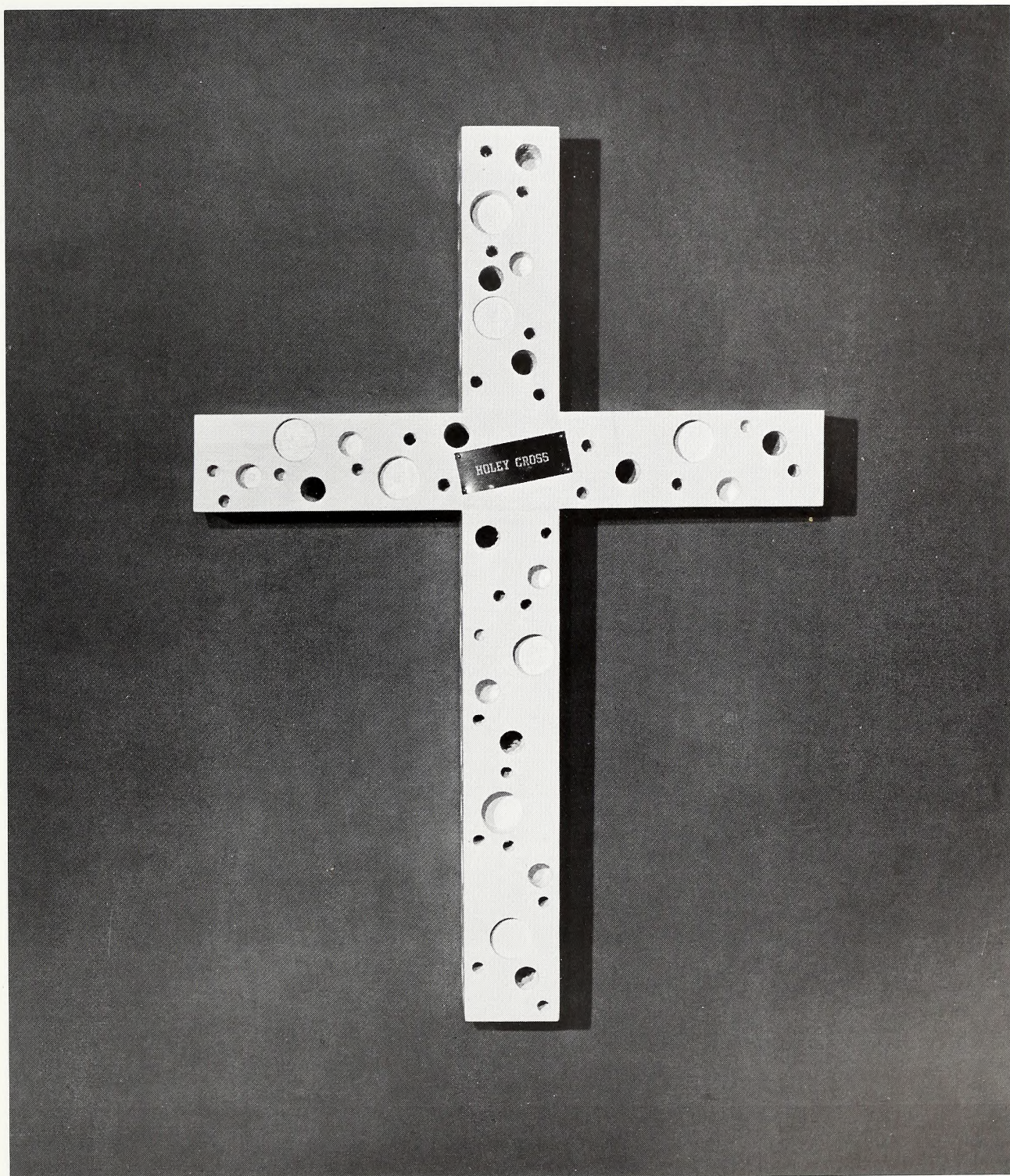
Ecclesiastes 7:20

A Golden Rule for the Contemporary Artist: "*Da*" unto others as you
would have them "*da*" unto you.

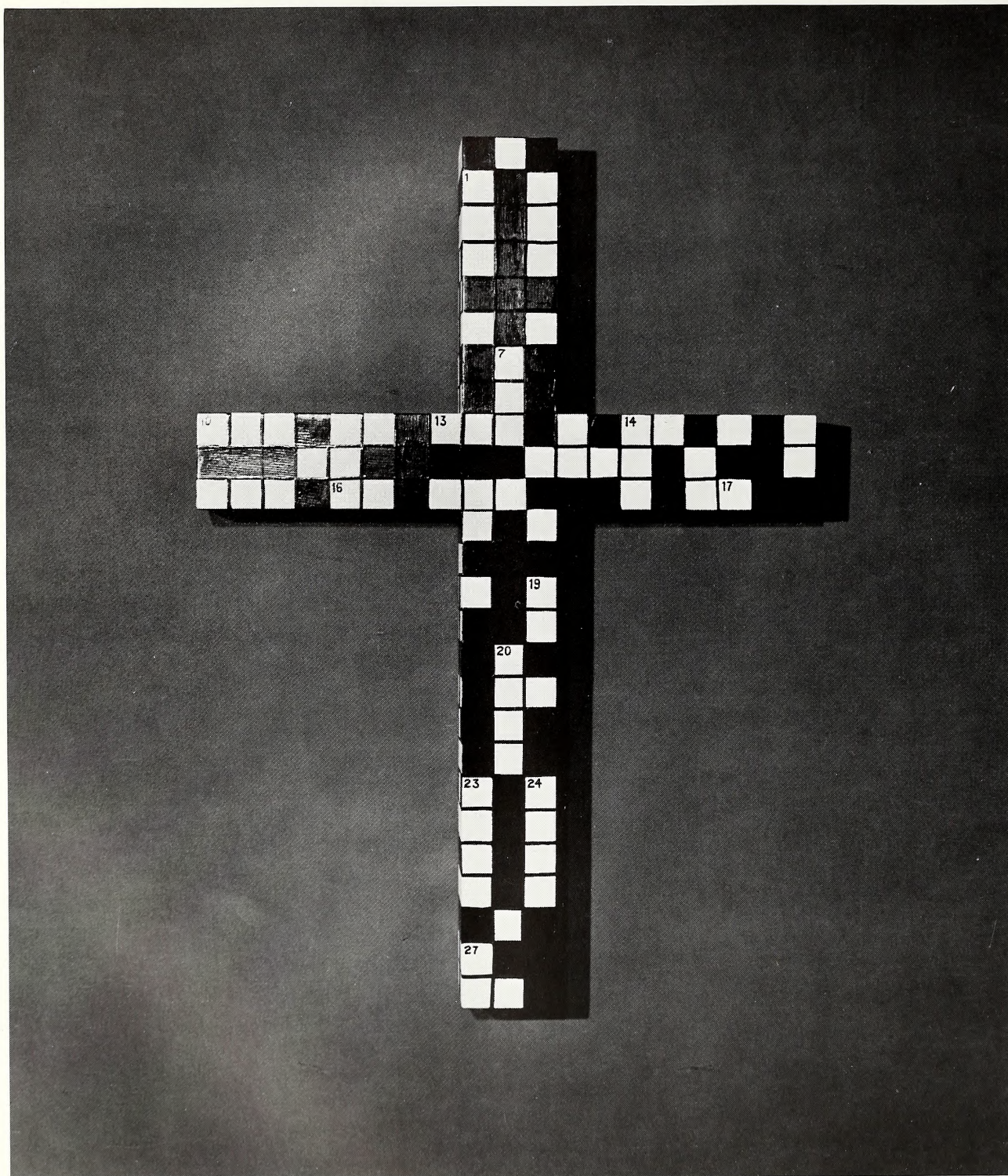
Richard C.



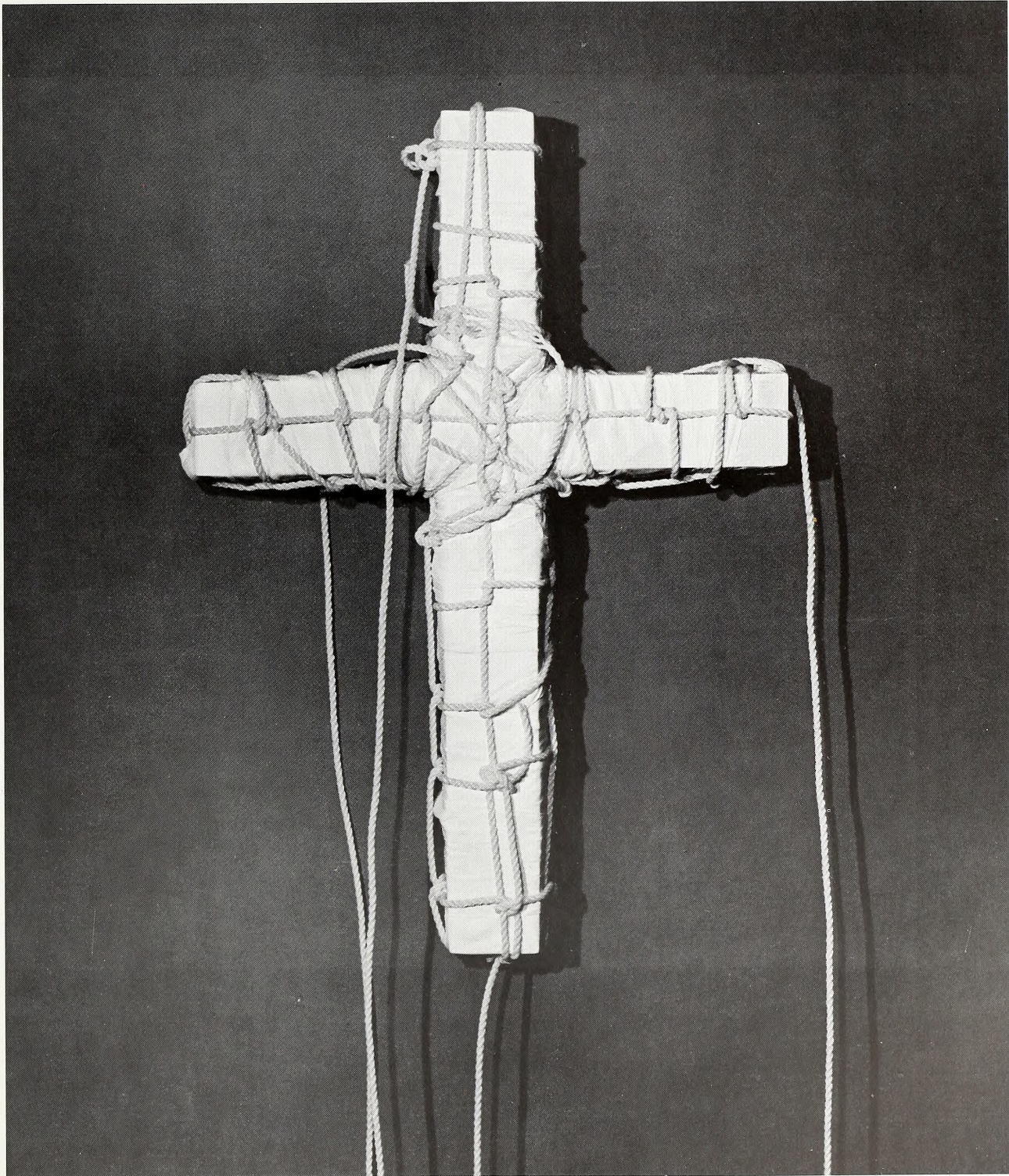
FIRE ESCAPE, 1978, Wood (*Painted*) and Metal, 31½ x 22½ x 3½



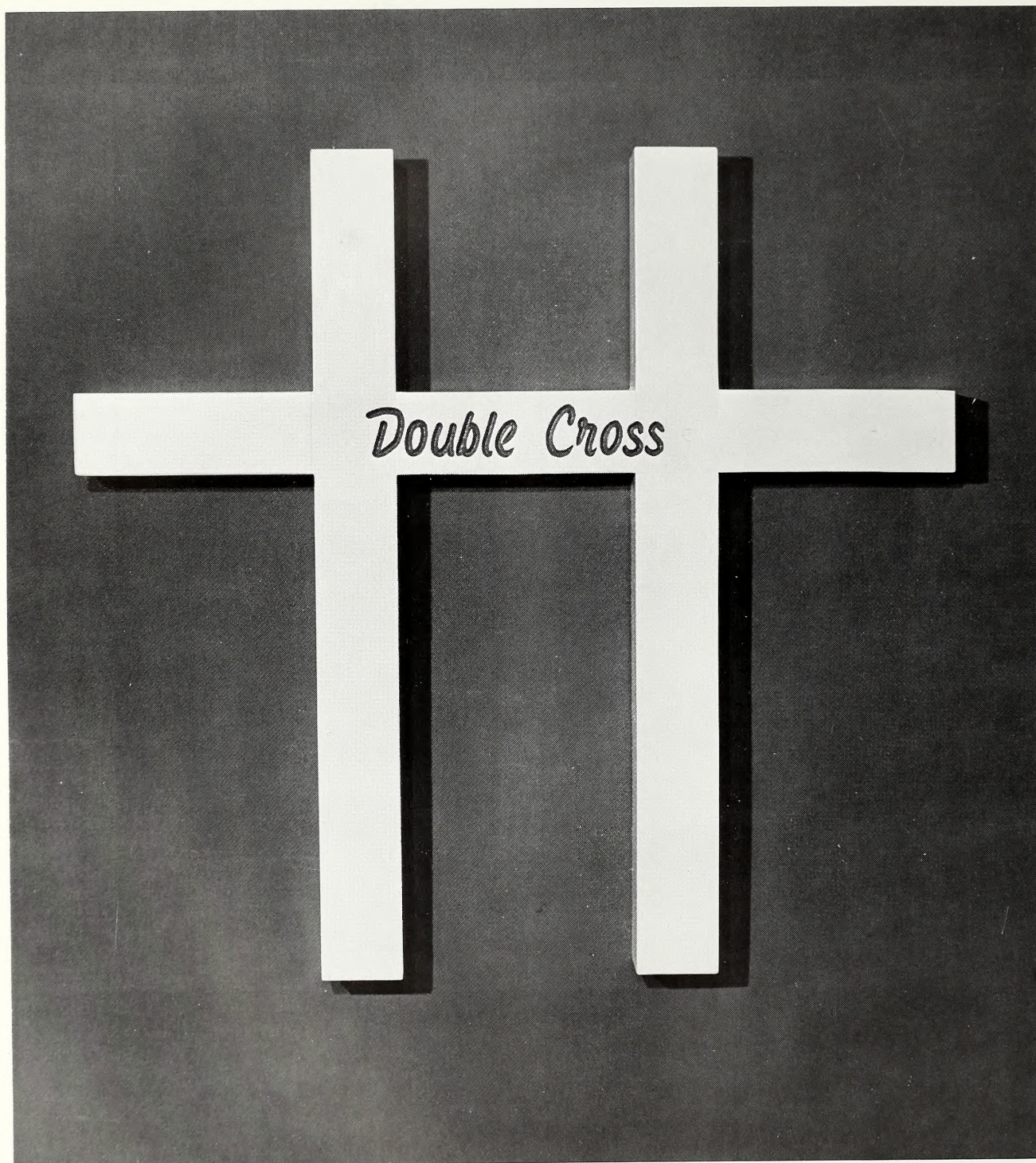
HOLEY CROSS, 1978, Wood (*Painted*), 32 x 22½ x 3½



CROSSWORD PUZZLE, Wood (*Painted*), 32 x 22½ x 3½



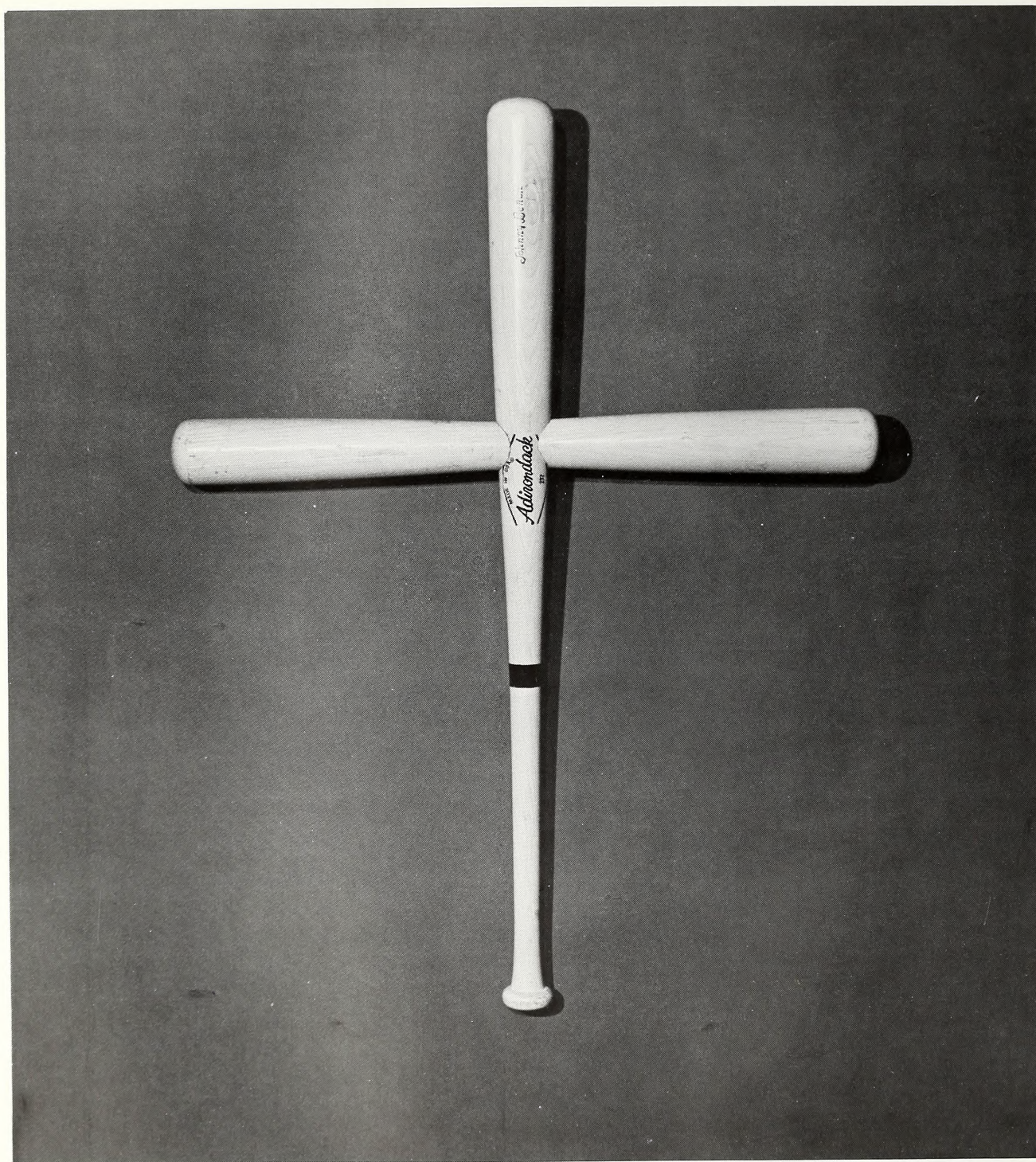
CHRISTO, 1978 Wood, Cloth, Rope, 32 x 22½ x 4½



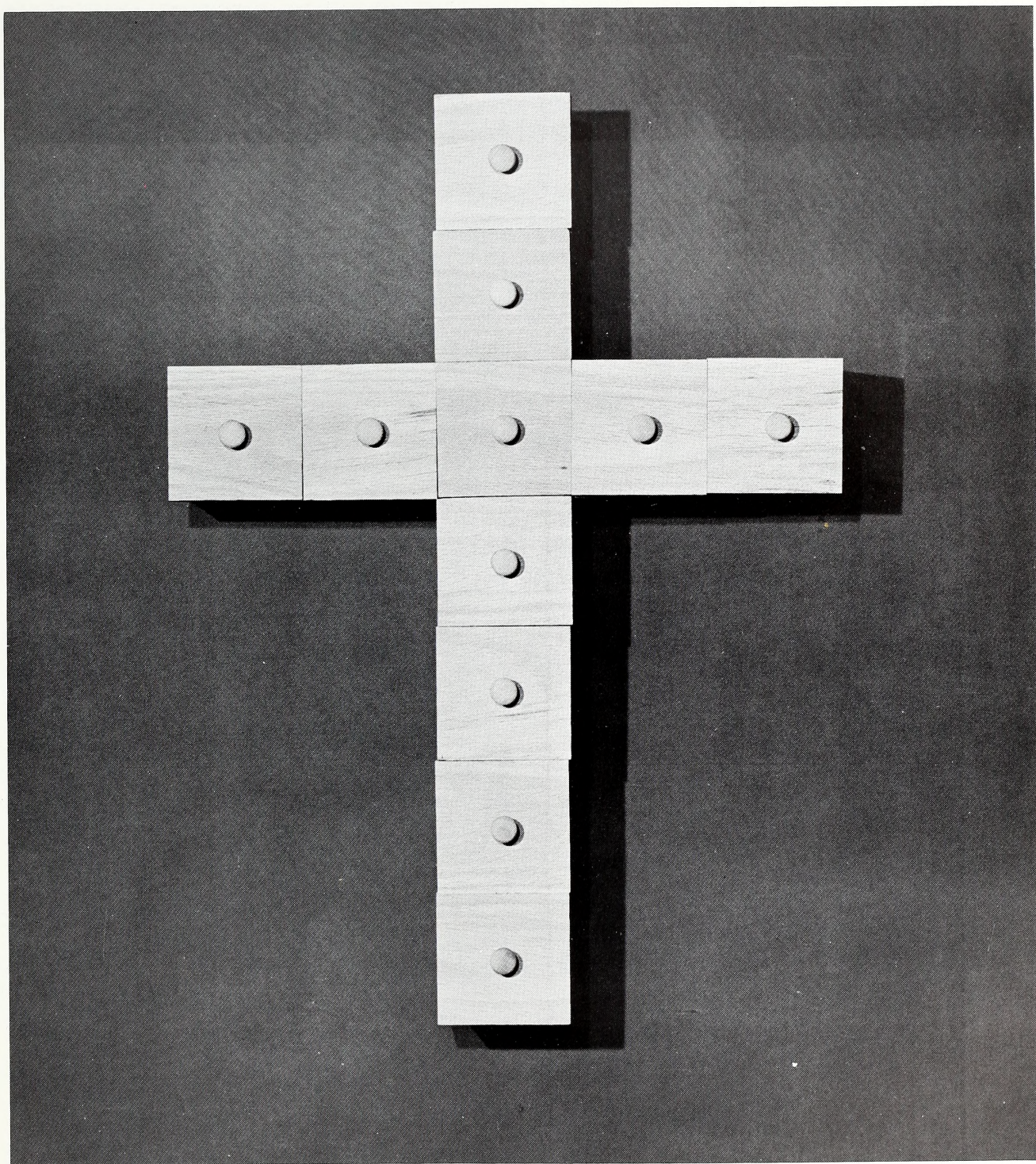
DOUBLE CROSS, 1978, Wood (*Painted*), 34½ x 37 x 3½



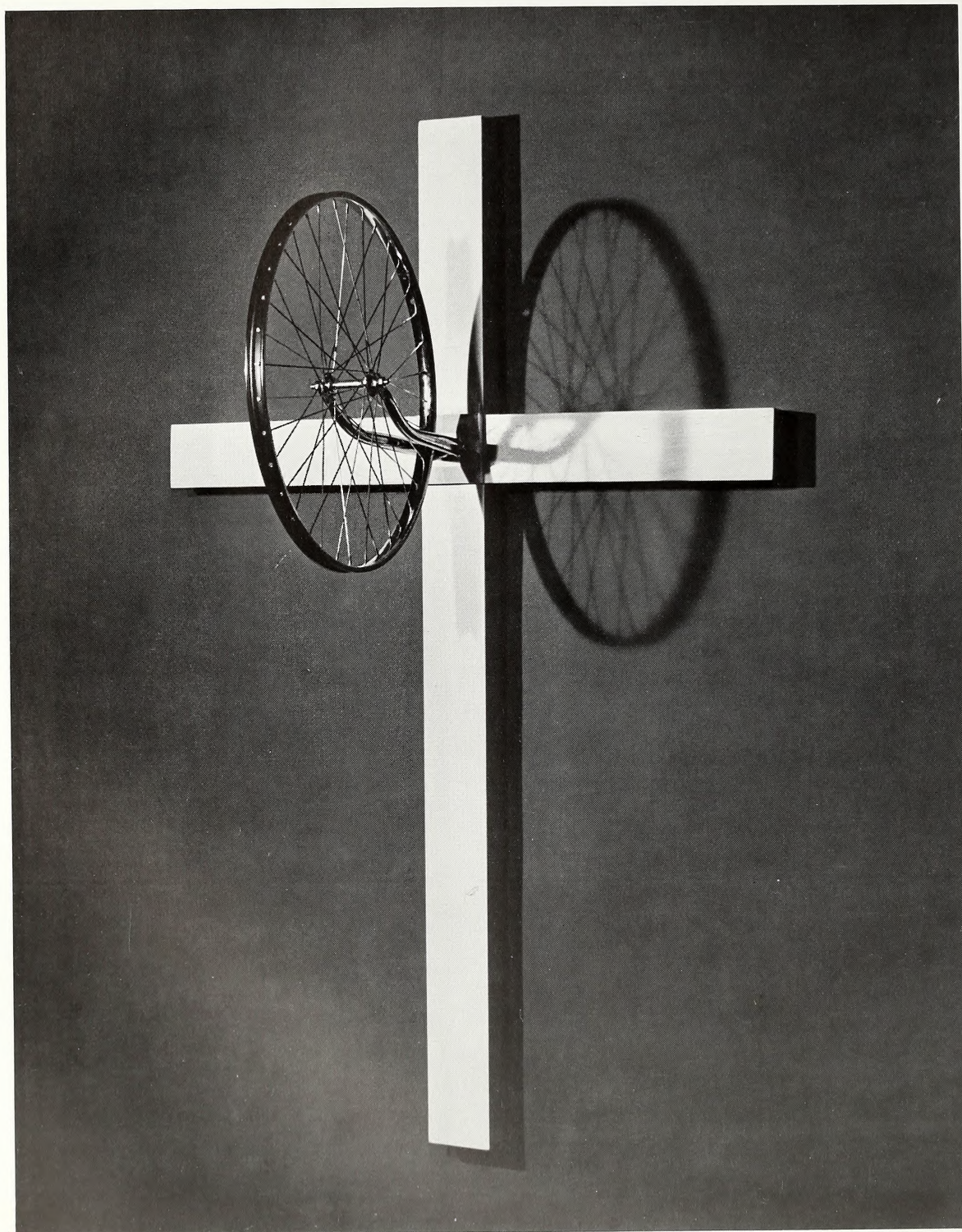
HOMAGE TO THE CHRISTIAN ATHLETE, 1978, Wood (*Painted*), Metal, and String,
59 x 37½ x 12



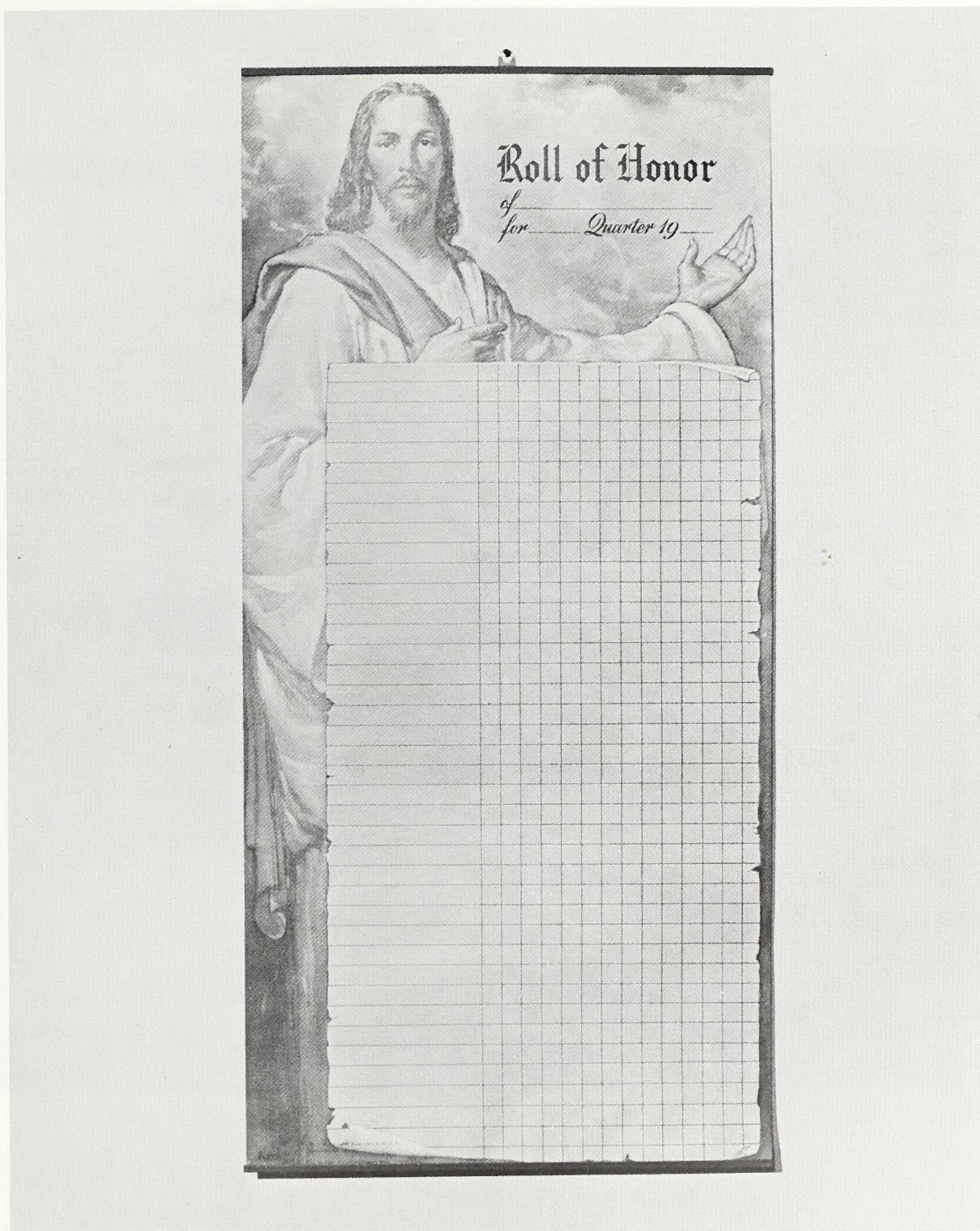
HOMAGE TO THE CHRISTIAN ATHLETE II, 1978, Wood, 35 x 26½ x 3



CROSS TREASURE CHEST, 1978, Wood, 35 x 25½ x 5½



ST. DUCHAMP, 1978, Wood (*Painted*) and Metal, 67 x 42 x 29½



BLANK HONOR ROLL, 1978, Paper (*Found object*), 31 x 15

H A L L, WAYNE



Photo by Jim Thornton

The concept with which I am most concerned, the fusion between object and idea, would not be apparent without the manipulation of physical materials. The formal, sculptural aspects of the work presented here are one part of a whole. The other part is generated in the personal fascination with Land.

Land, to me, means particular landscapes. It's the childhood memory of a cabin in the mountains. It is also elements of impressive geologic formation, but placed in human scale — not necessarily impressive in size, but in configuration, in "imaginative" forms of nature.

Land can be the arch of a simple hill-side or the drape of a road through a valley or the surface of a stone. It can be expressed in the sweep of an arm or in a plane of wood that moves up and back and bends down sharply.

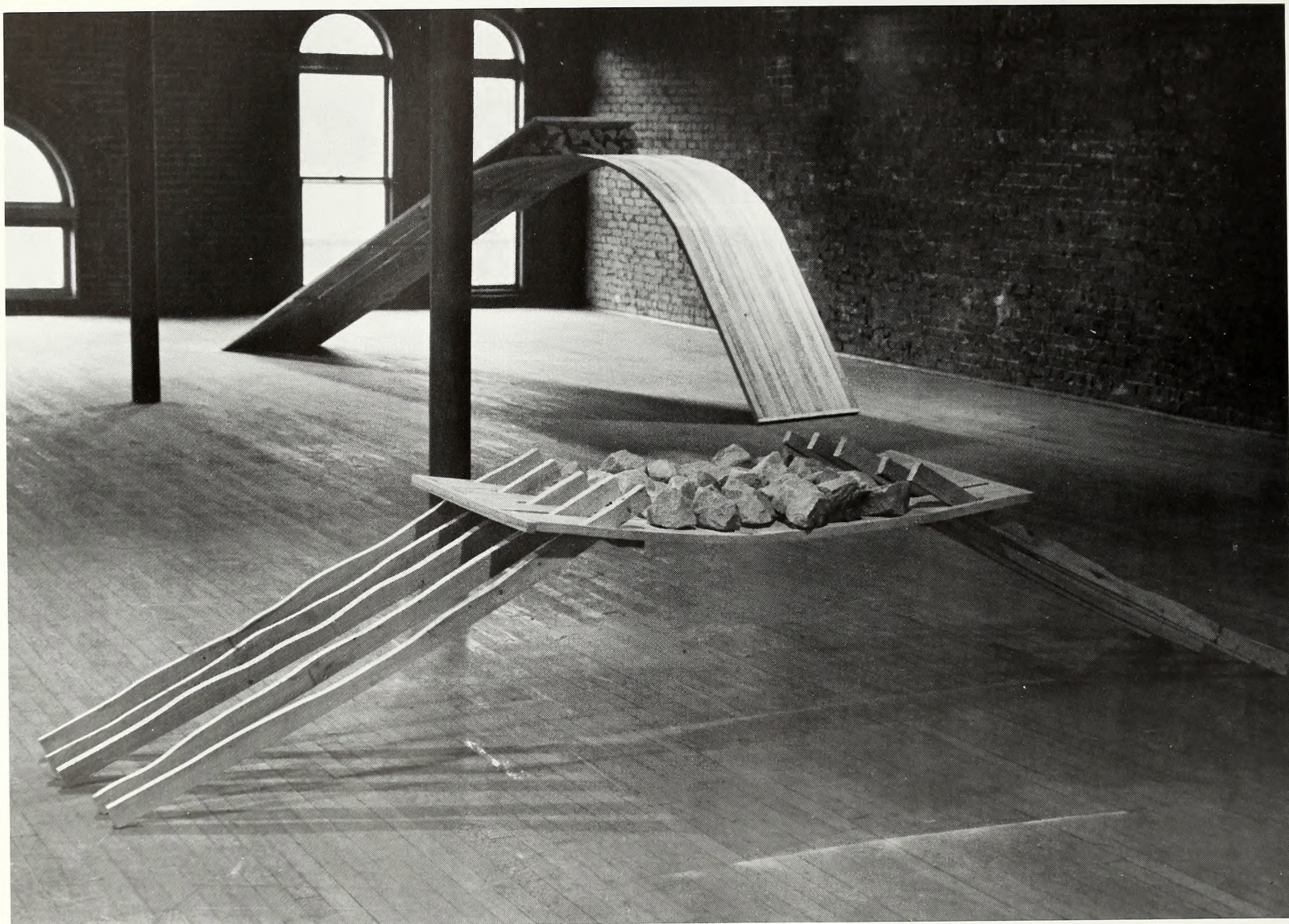
Wayne Hall



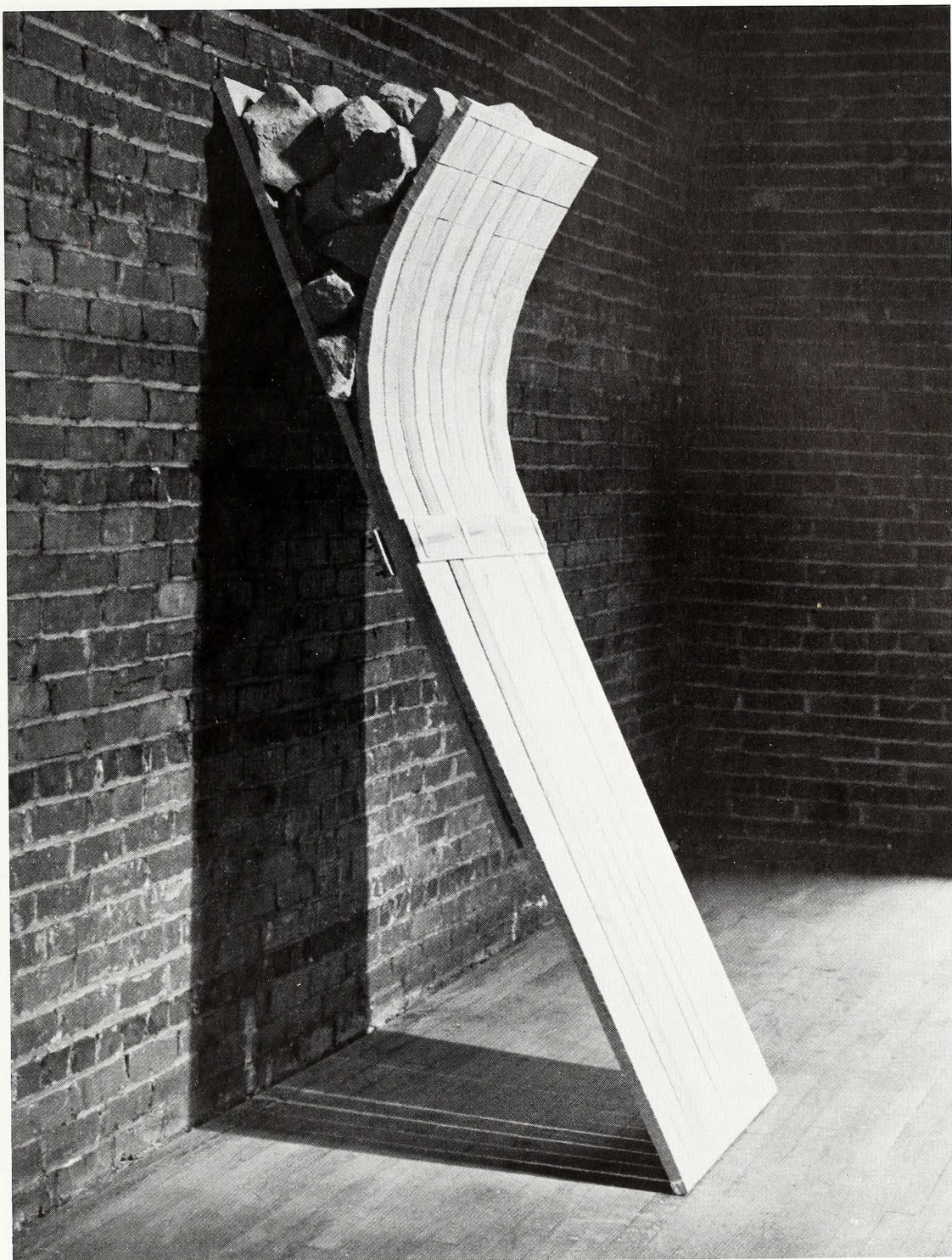
UNTITLED 1978, Wood and Quarry Stone, 96 x 48 x 84



UNTITLED 1978, Wood and Quarry Stone, 60 x 60 x 24



UNTITLED (*Foreground*), 1978, Wood and Quarry Stone, 144 x 48 x 36



UNTITLED 1978, Wood and Quarry Stone, 96 x 48 x 84



UNTITLED 1978, Wood and Quarry Stone, 96 x 48 x 84



UNTITLED 1978, Wood and Quarry Stone, 216 x 48 x 60

HERBERT, JAMES



I have a feeling that art — the painting and the films — is the only thing I can do — I can't do anything else — very well. When I am doing it, I feel that I am supposed to be doing it ... I do it out of a morality: it seems very noble and moral for me to pursue my art, and I feel very good about the adventure, the undertaking ... I can't do anything about the screwed-up things that I am, but I can focus them into art: I feel that art allows a purification. It's just a matter of focus. You can concentrate in art, and it comes together. But the rest of life is all fragmentary experiences. Even when the art fails, and I feel terrible, it's not nearly as bad as the time/reference/death/decay/fragmentation of real life. I can focus in on the limited art experience and feel a sense of the universal; whereas, in the real life experience, I just move from day to day, bumped around by other people and situations. In other words, it's a matter of control. I feel I can develop and become more within the making of a film or painting than I can in real life. My life can be going to hell, but my art can be going well.

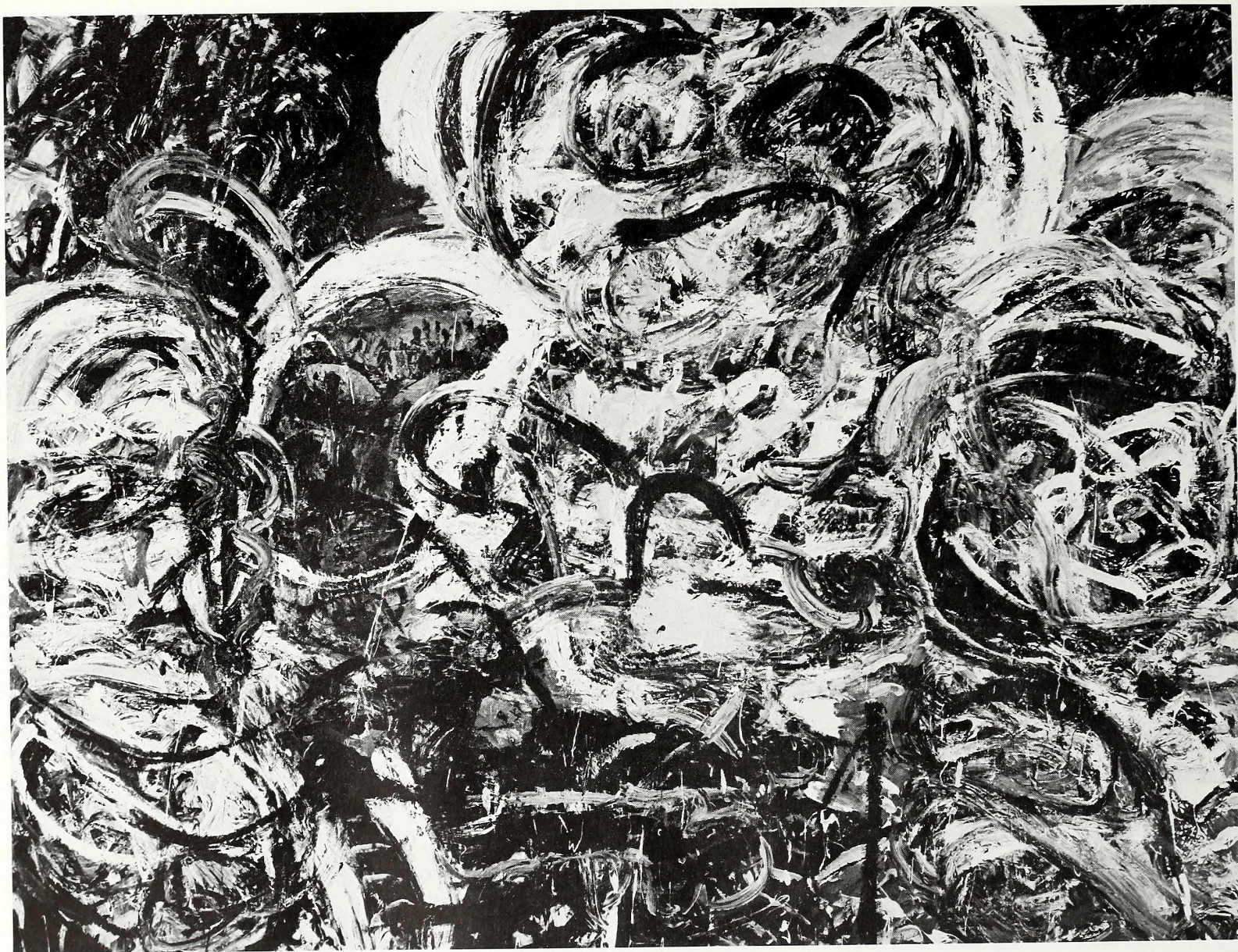
James Herbert



PLUM HEAD, 1978, Acrylic on Canvas, 115 x 150



YELLOW MAN, 1978, Acrylic on Canvas, 115 x 150



HOTS, 1978, Acrylic on Canvas, 115 x 150



BLACKFACE, 1978, Acrylic on Canvas, 115 x 150



FOUNTAIN, 1978, Acrylic on Canvas, 115 x 150



KIDS, 1978, Acrylic on Canvas, 115 x 150

**K
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ALEXANDRA

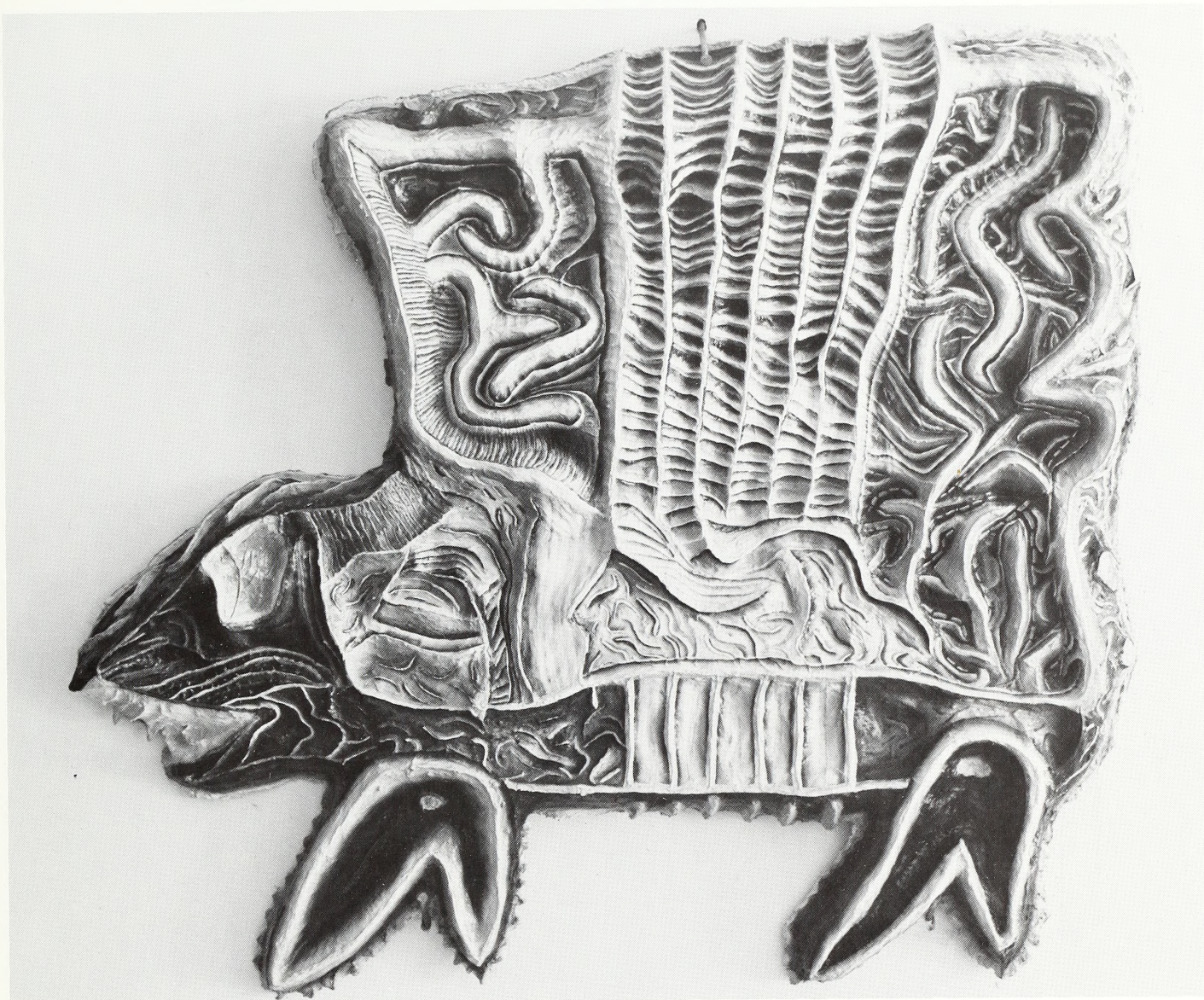


I remember looking out over my father's lush flower gardens which surrounded our stone home. These were my first memories of texture, color, light, and movement. Now, as then, imaginary images, dreams, and real life experiences challenge and stimulate my work. I've used a variety of materials over the years in an effort to express my ideas concisely but in the recent work just paint on reinforced paper structure has been most suitable. The paintings are choreographed dancing in space. Each one's painted aura of light lets it take a particular spiritual gesture. I believe there are things magical, unknown, that have a special untouchable presence and things, feelings, movements universal to everyone; and I hope my art encompasses the vital energy of both.

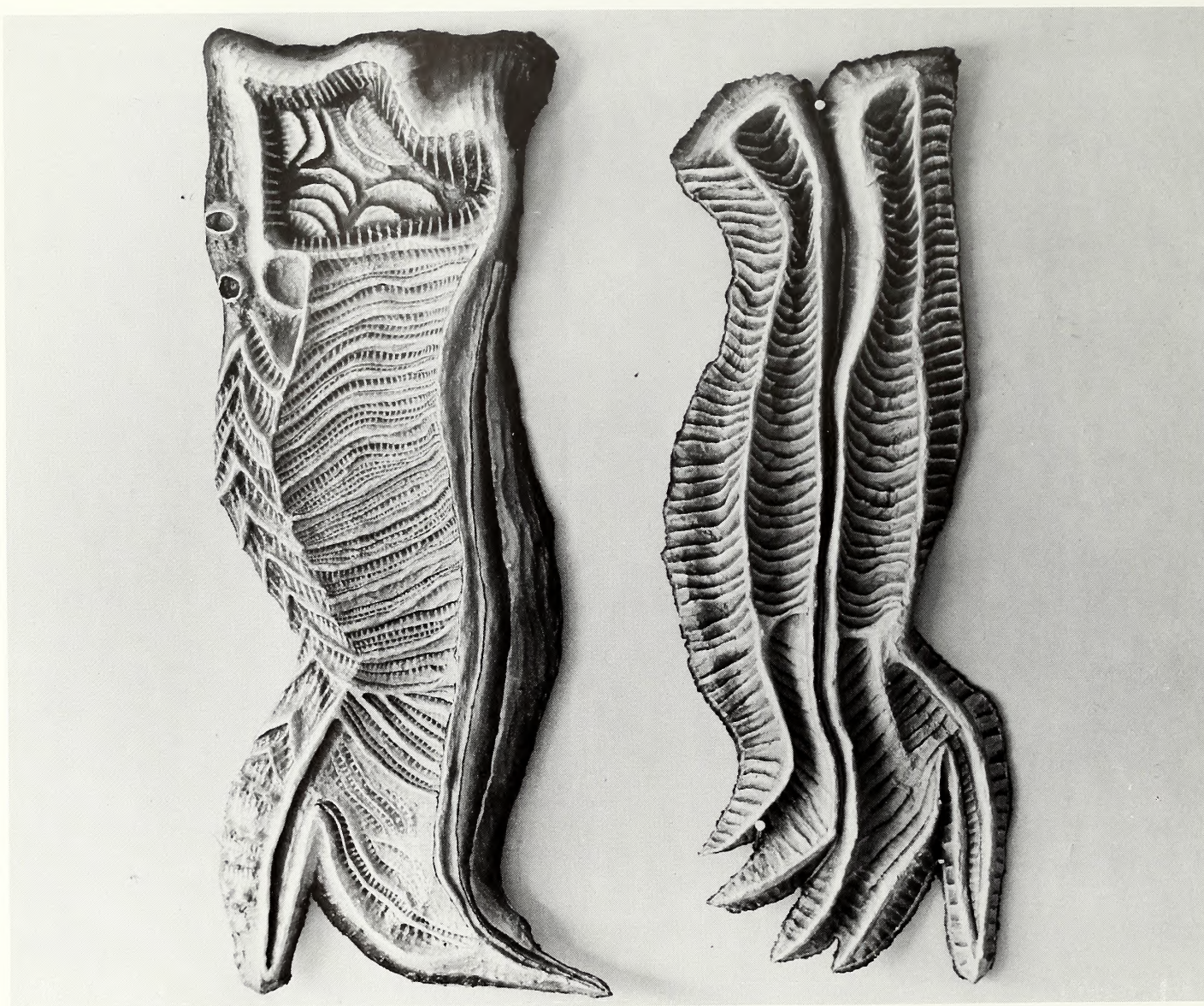
Alexandra Kleinbard



WINGED WARRIOR, 1978, Oil on Celluclay and Fiberglass, 73 x 102 x 7



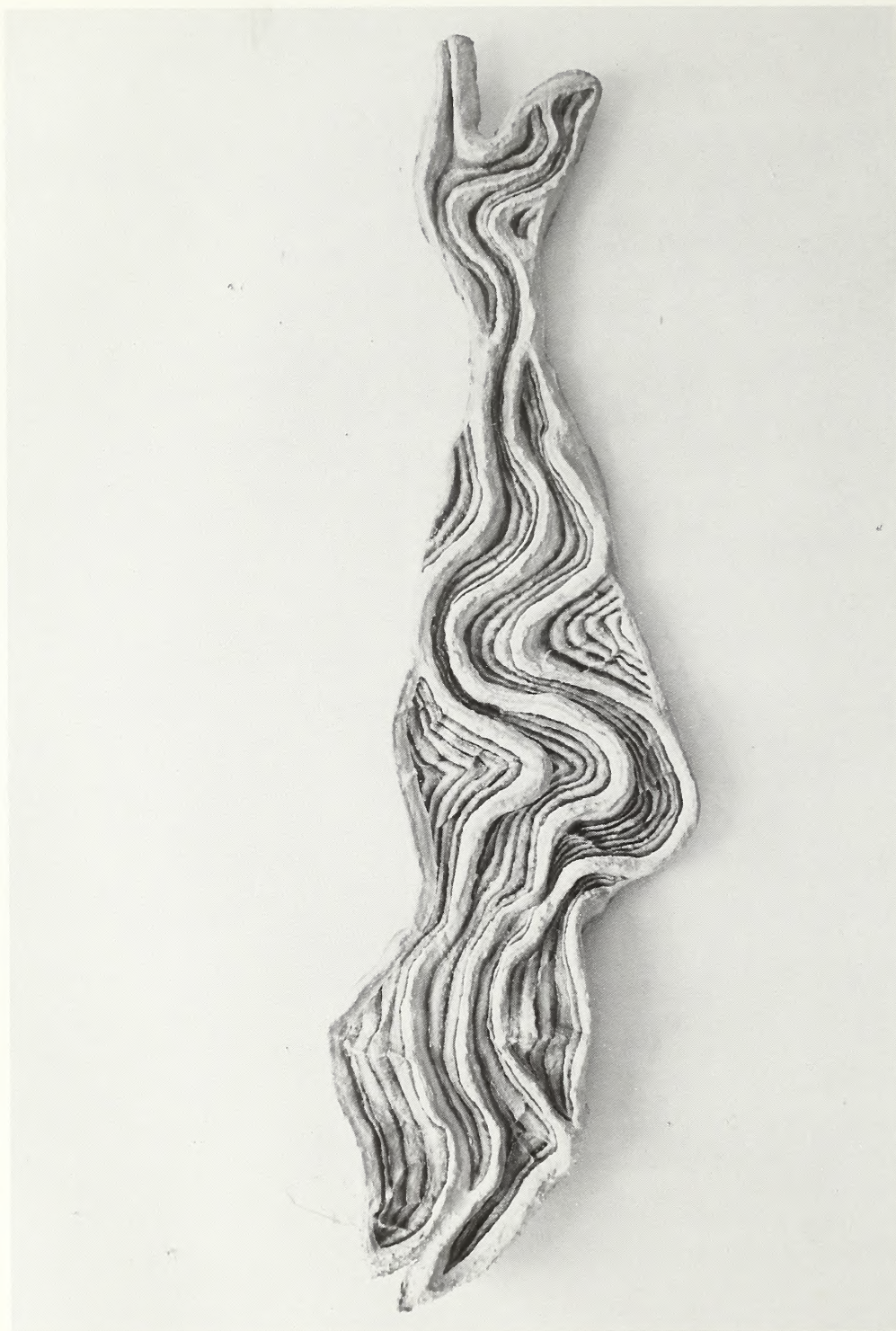
RAT TRUCK, 1978, Oil on Celluclay and Fiberglass, 61 x 68 x 8



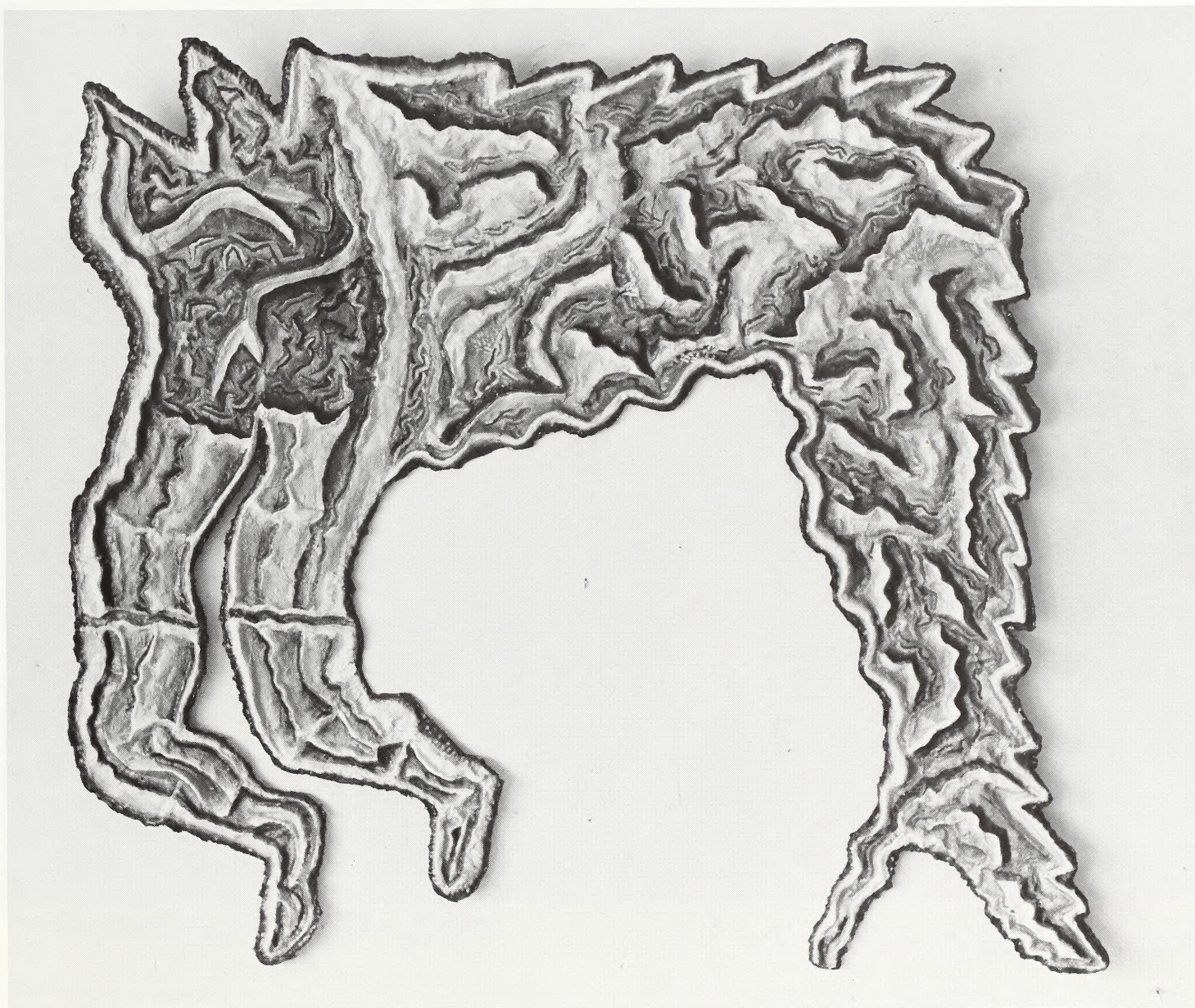
ROCK AND ROLL AND CHERRY POP, 1978, Oil on Celluclay and Fiberglass, 70 x 27 x 5
62 x 21 x 4



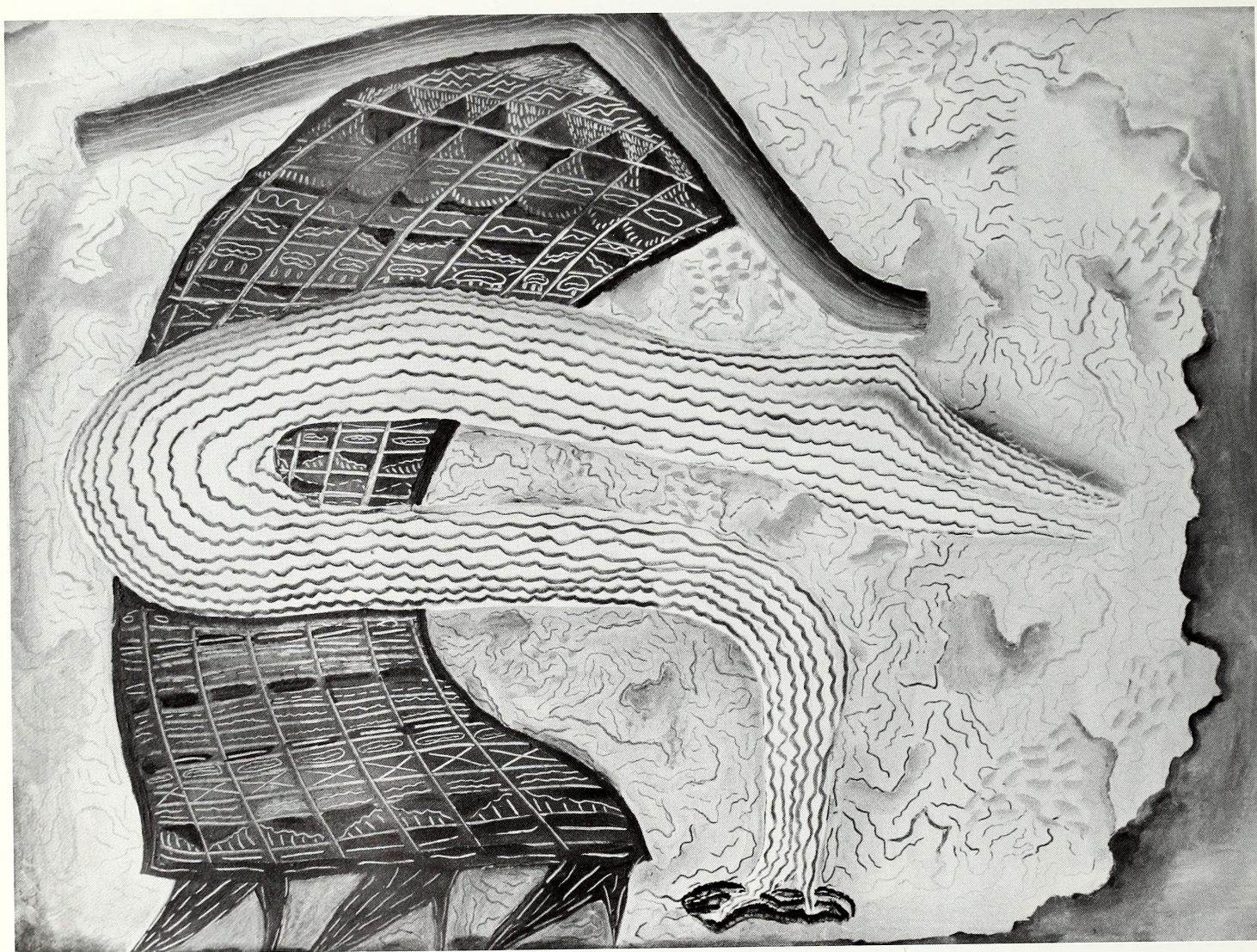
STANDING MERRIMAID, 1978, Oil on Celluclay and Fiberglass, 55 x 15 x 3½



DIVING MERRIMAIDS, 1978, Oil on Cellulose and Fiberglass, 62 x 15 x 2½



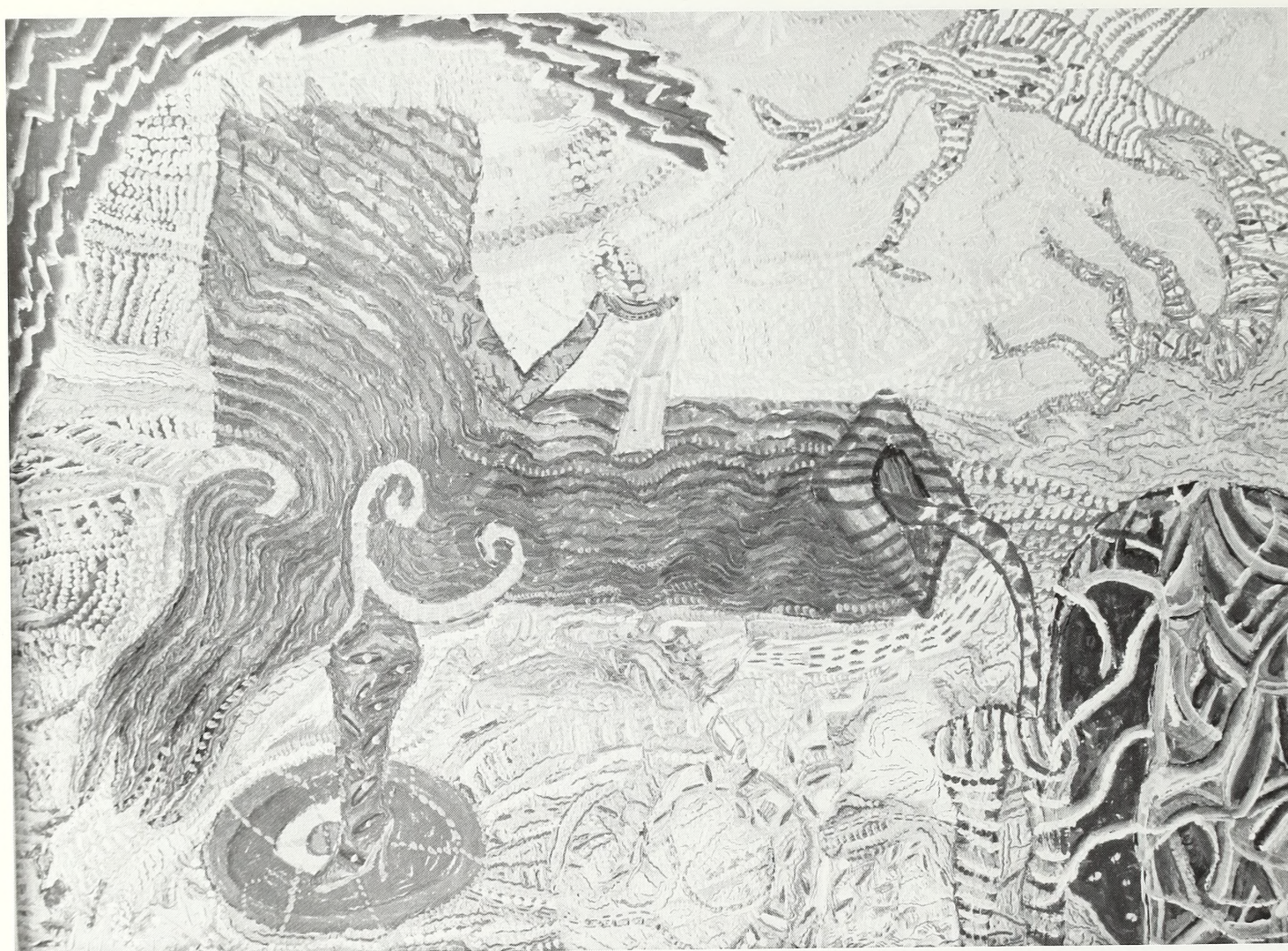
FLAME MAGNET, 1976, Oil on Celluclay and Fiberglass, 39 x 42½ x 1



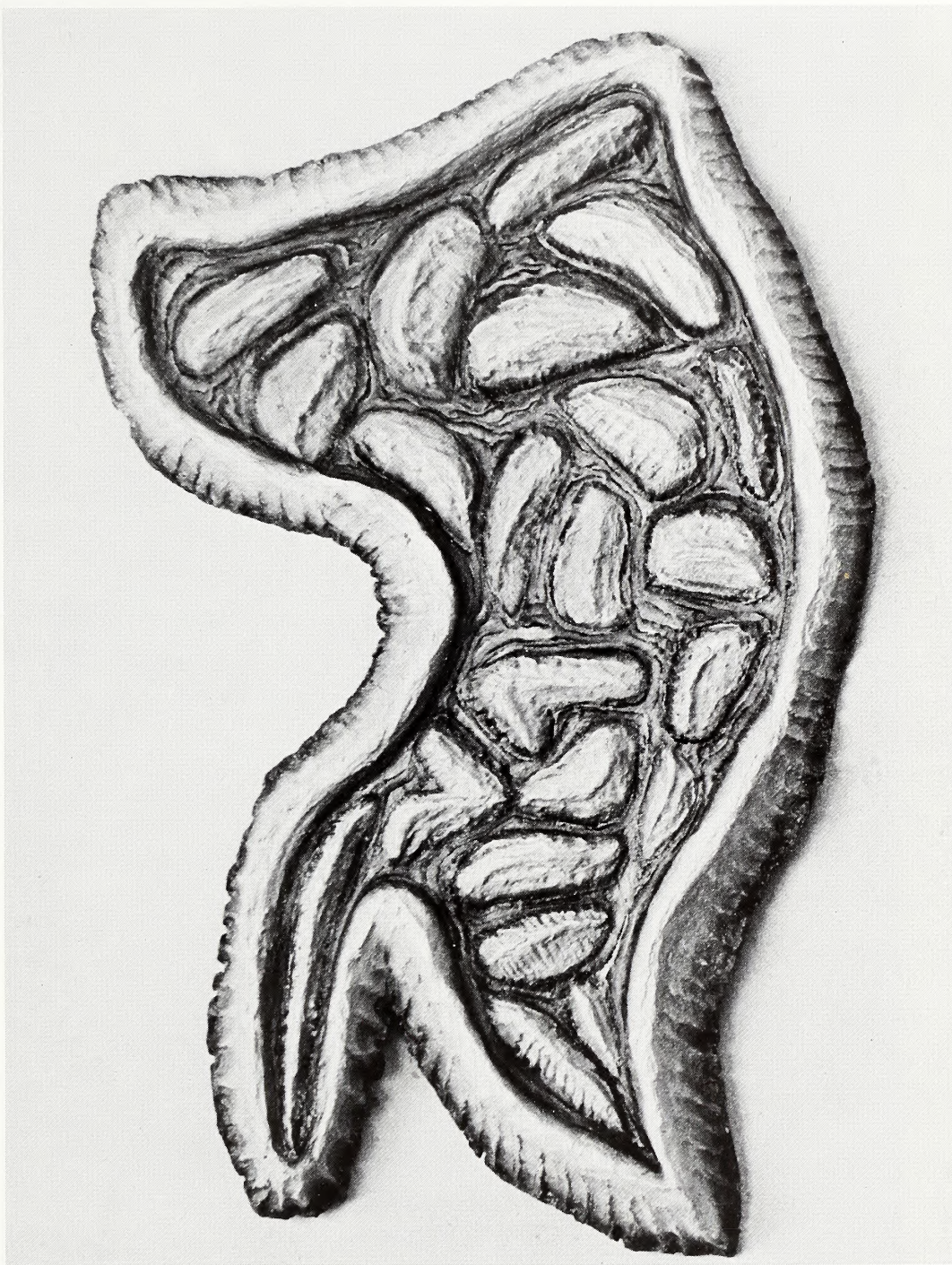
GATOR AIDE, 1978, Oil on Paper, 22 x 30½



THREE WOMEN, 1978, Oil on Paper, 22 x 30½



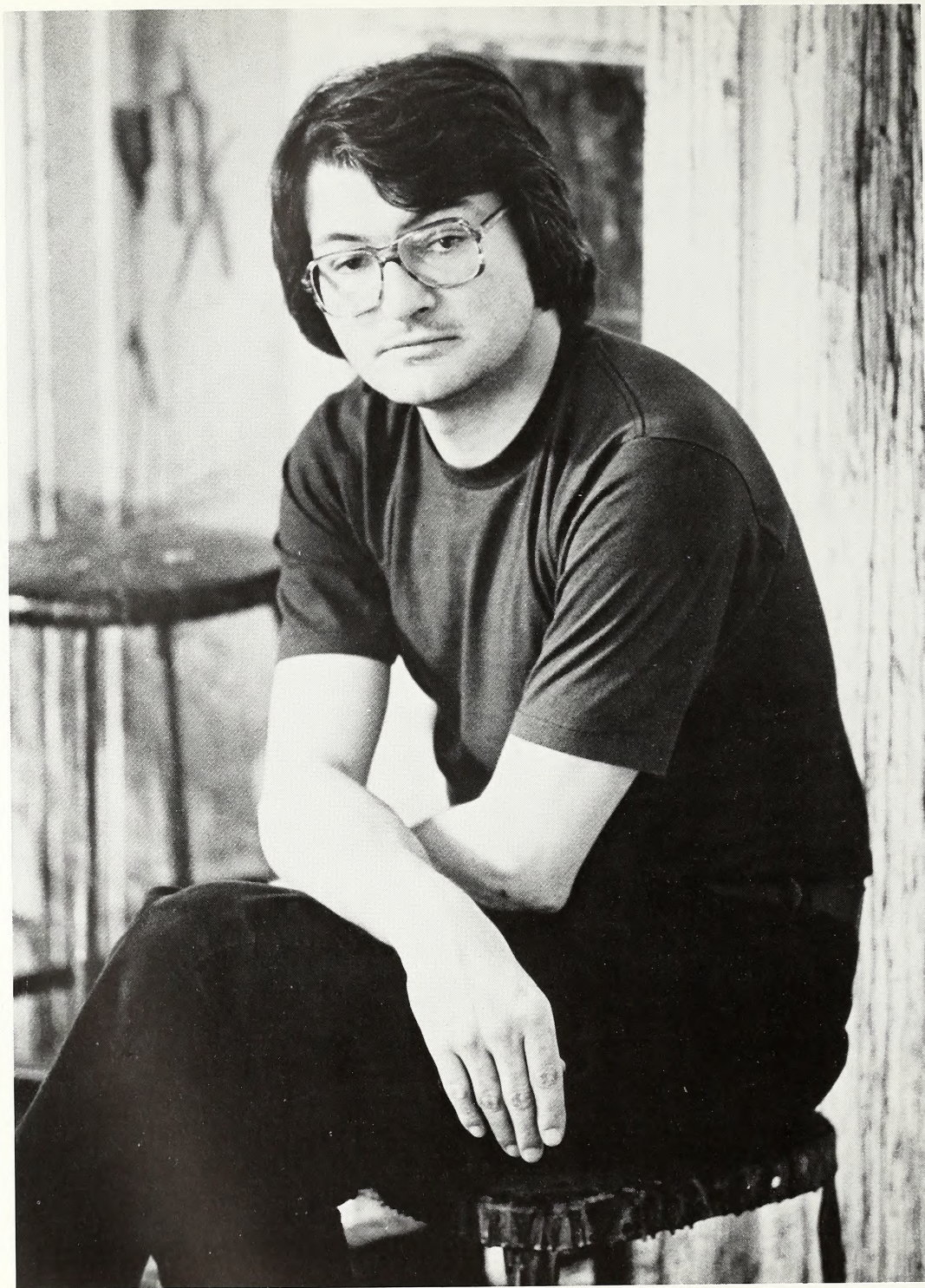
DOUBLE RAINBOW, 1977, Oil on Paper, 22 x 30½



RIVER WALK, 1978, Oil on Celluclay and Fiberglass, 40 x 25 x 4

LELAND,

WHITNEY



B/W Photos by Harlan Hambright

My paper pieces and canvas pieces are developed in tandem, both contributing to the whole. Structural concerns in the paper pieces represent a high degree of definition, while the canvas pieces are developed with less visual focus and are more open to interpretation.

In my work there is a strong effort to search out a natural relationship between the materials and image. I use similar elements from layer to layer and alter their relative positions to develop movement within restricted boundaries. The color relationships are developed in a similar manner and will, hopefully, evoke emotional responses unique to the individual viewer's experience.

Whitney Leland



JUNE 20, 1978, Gouache and Gum Arabic, 30 x 20



FEBRUARY 20, 1978, Acrylic and Rhoplex, 68 x 47



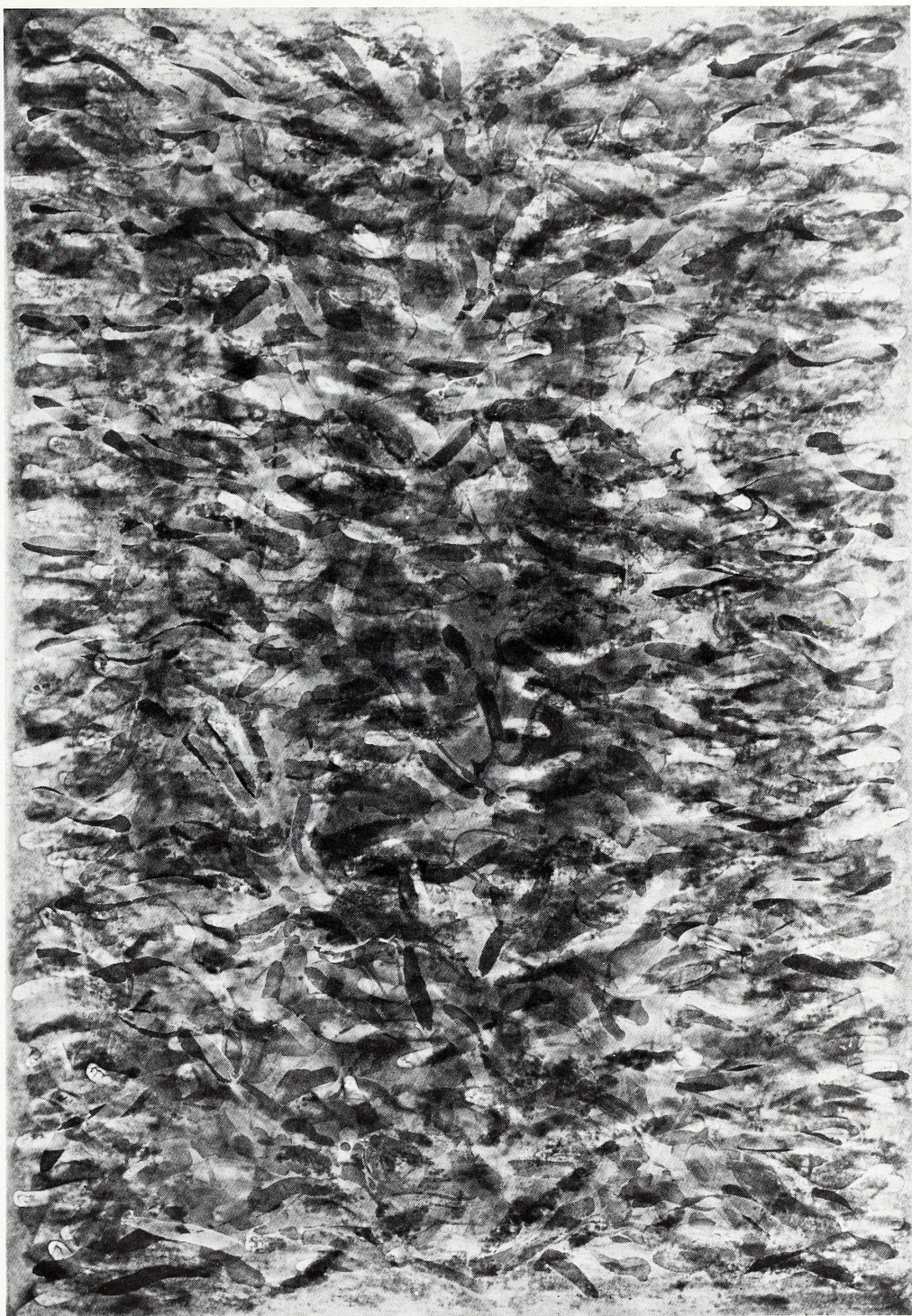
MARCH 2, 1978, Acrylic and Rhoplex, 68 x 47



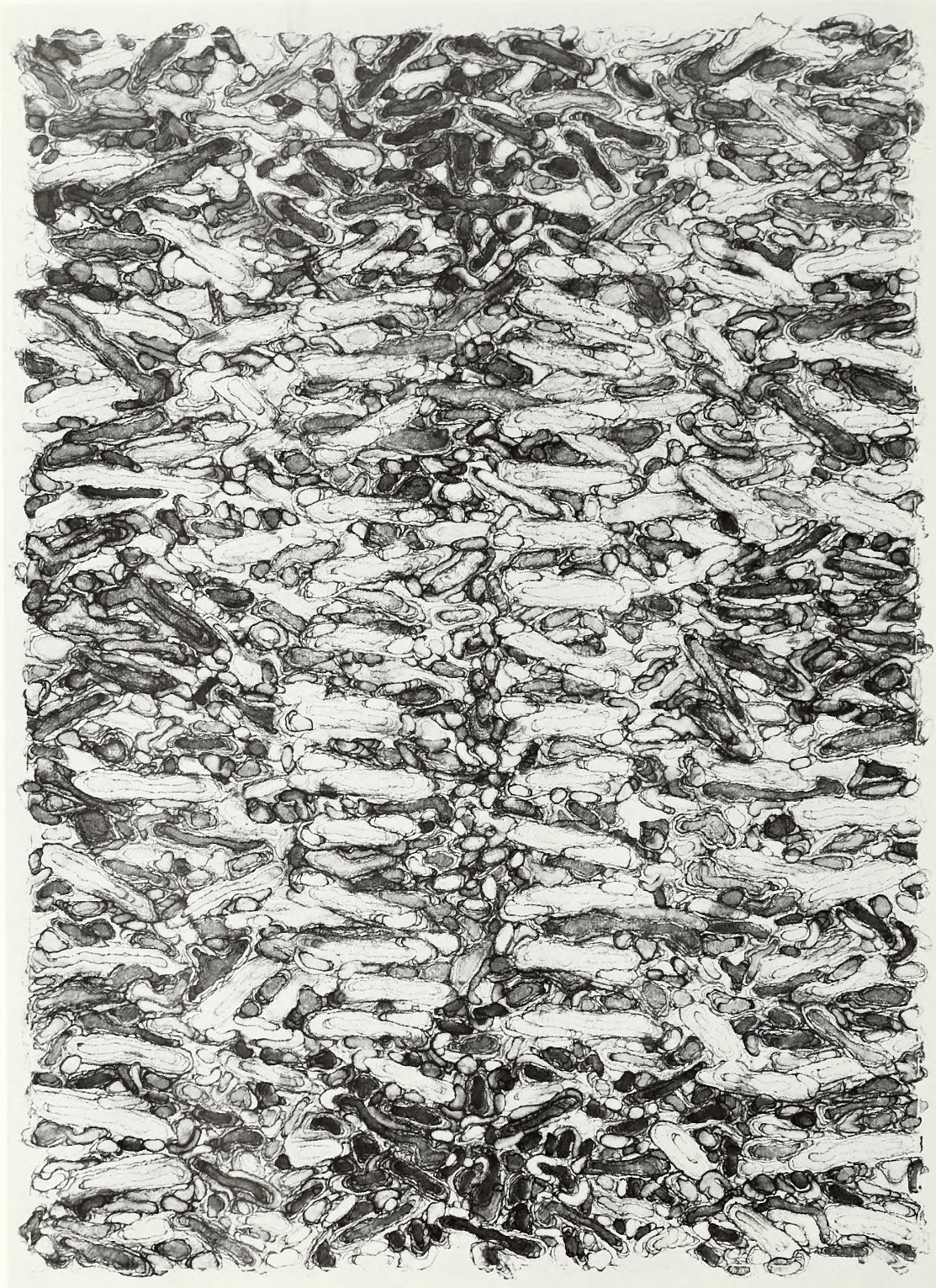
APRIL 11, 1978, Gouache and Gum Arabic, 30 x 22



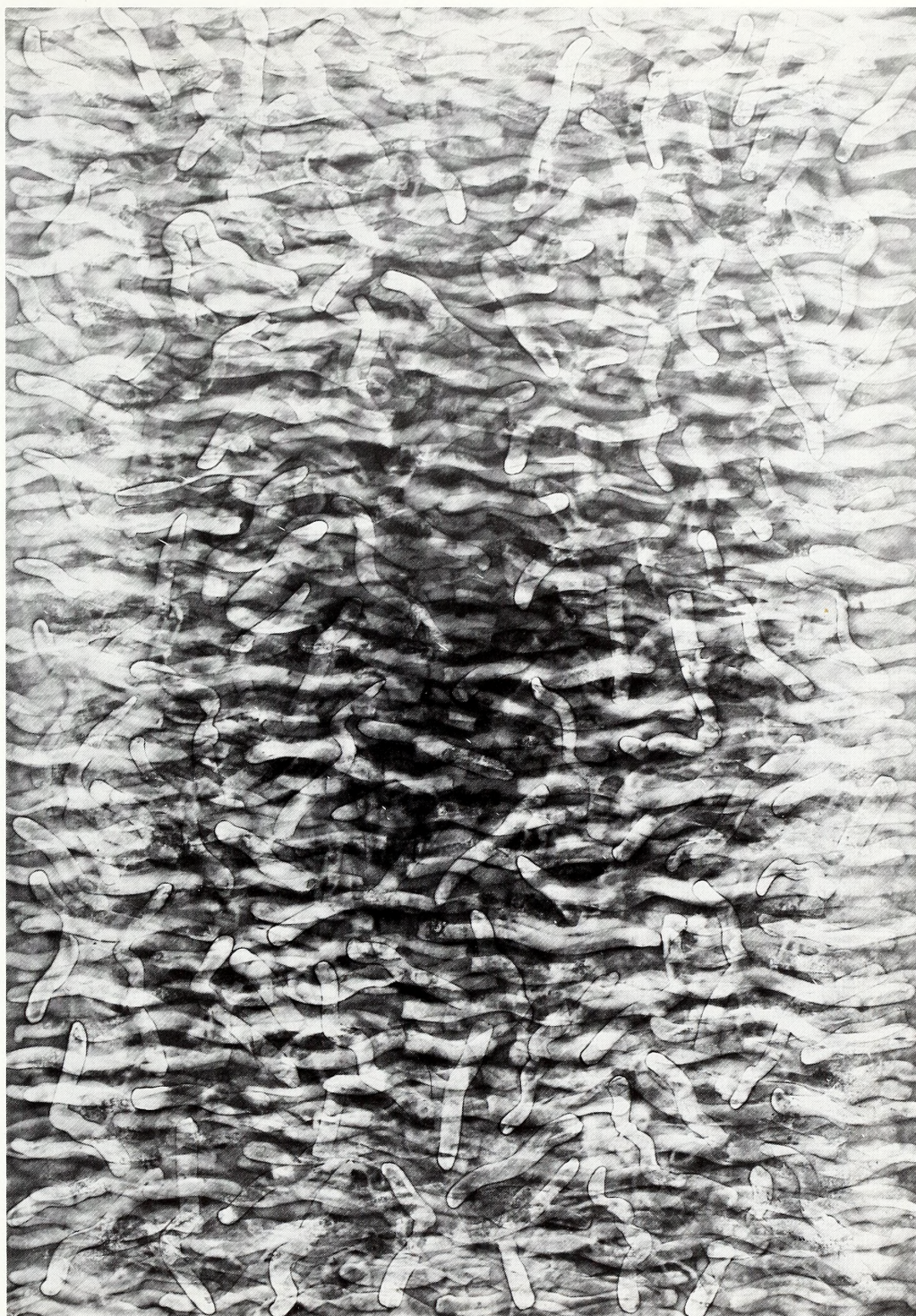
APRIL 14, 1978, Gouache and Gum Arabic, 30 x 22



MAY 19, 1978, Acrylic and Rhoplex, 68 x 47



JUNE 15, 1978, Gouache and Gum Arabic, 30 x 22



JULY 1, 1978, Acrylic and Rhoplex, 68 x 47

MATTHESON,

ELIZABETH



All the photographs in this exhibit were made in June of this year in England. My photographs are a response to things I see which delight me. This response is usually direct and unpremeditated. I do find that those images which resonate for me are of places in which something seems about to happen, spaces which are still but filled with possibilities and questions.

Elizabeth Matheson



WHITBY, YORKSHIRE, 1978 Photograph (B/W), 6¼ x 9½



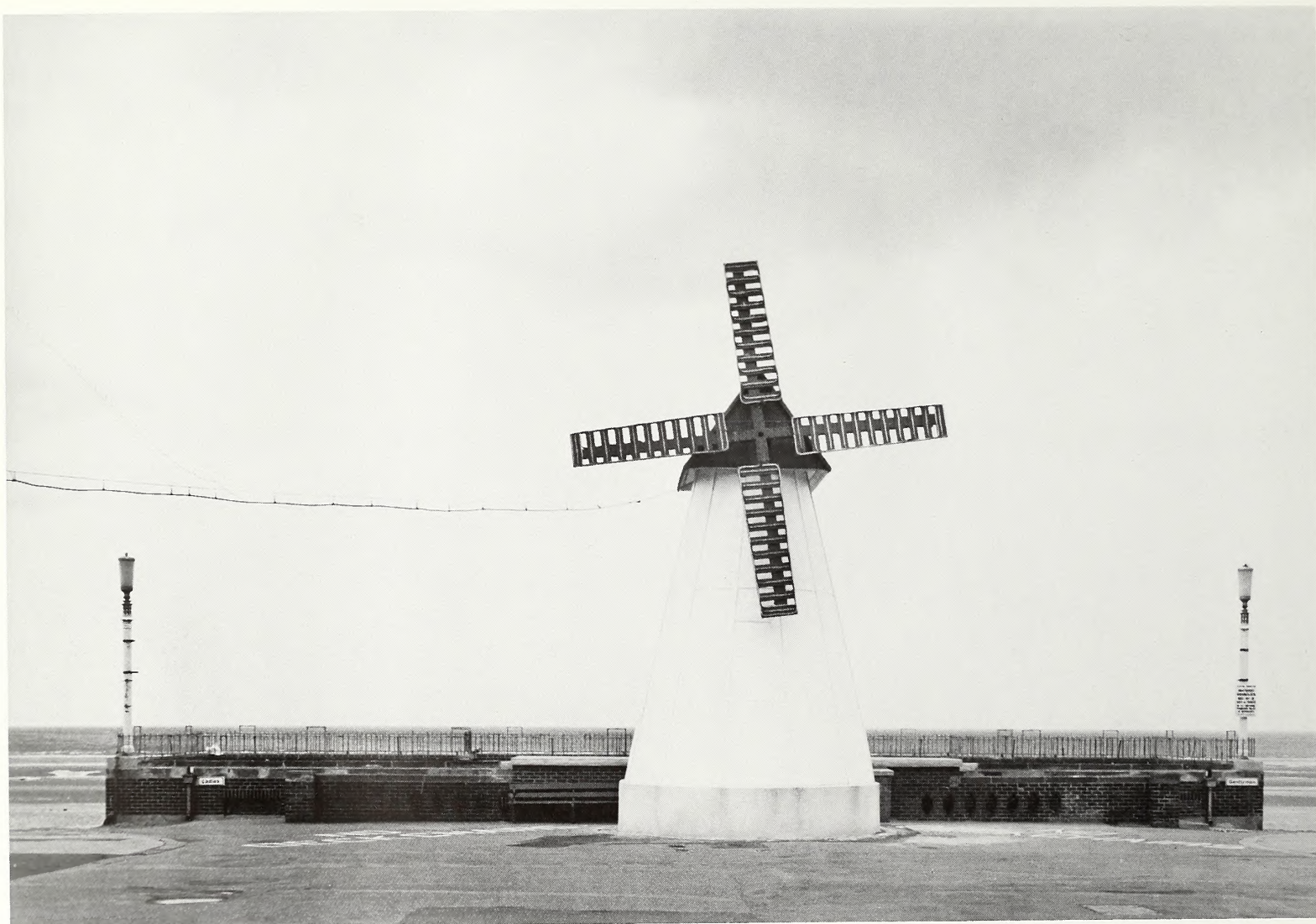
WHITBY, YORKSHIRE, 1978 Photograph (B/W), 6½ x 9½



WHITBY, YORKSHIRE, 1978 Photograph (B/W), 6¼ x 9¼



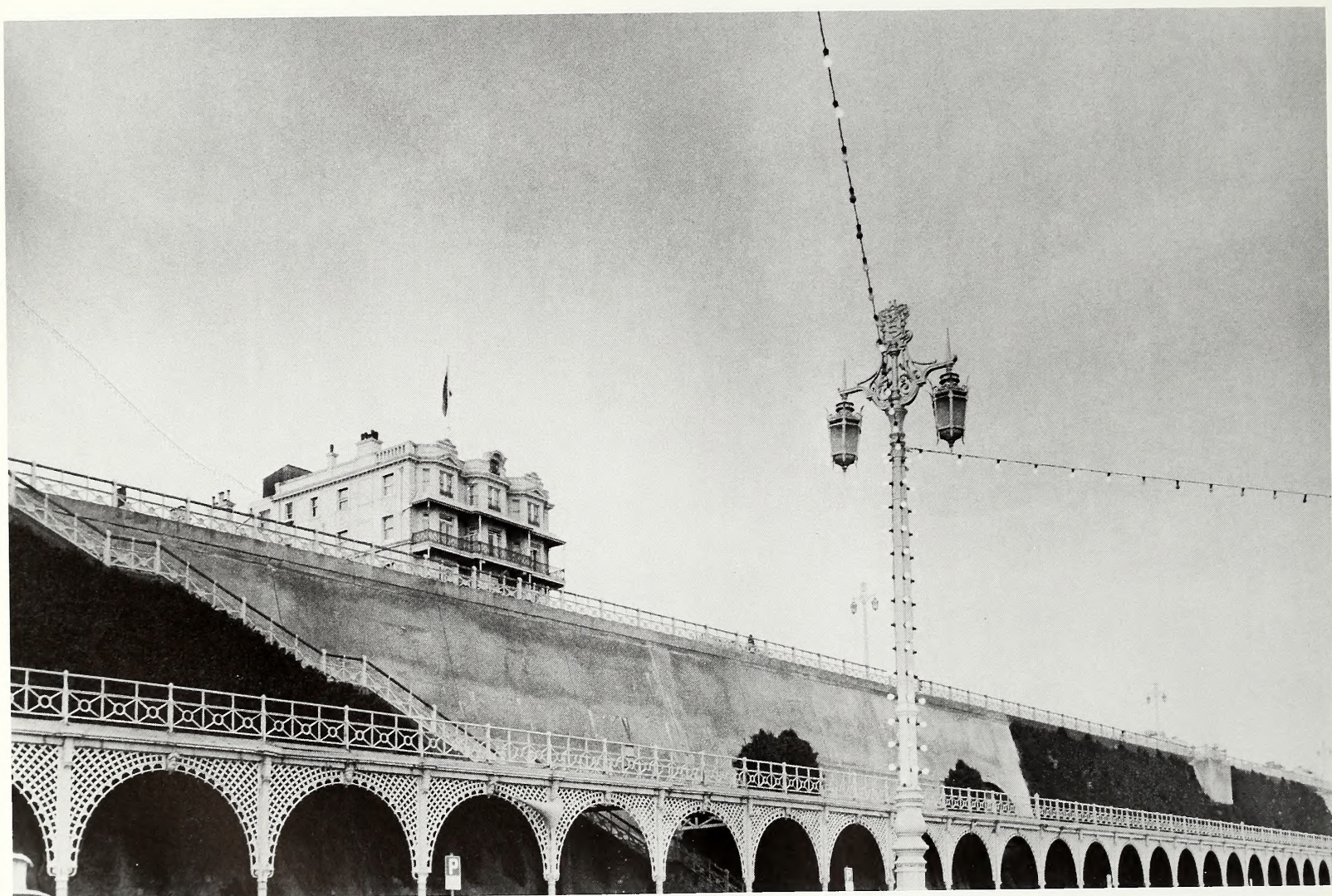
WHITBY, YORKSHIRE, 1978 Photograph (B/W), 6¼ x 9¼



BLACKPOOL, 1978, Photograph (B/W), 6½ x 9¼



AVEBURY, WILTSHIRE, 1978, Photograph (B/W), 6¼ x 9¼



BRIGHTON, 1978, Photograph (B/W), 6½ x 9½



KEW, 1978, Photograph (B/W), 6¼ x 9½



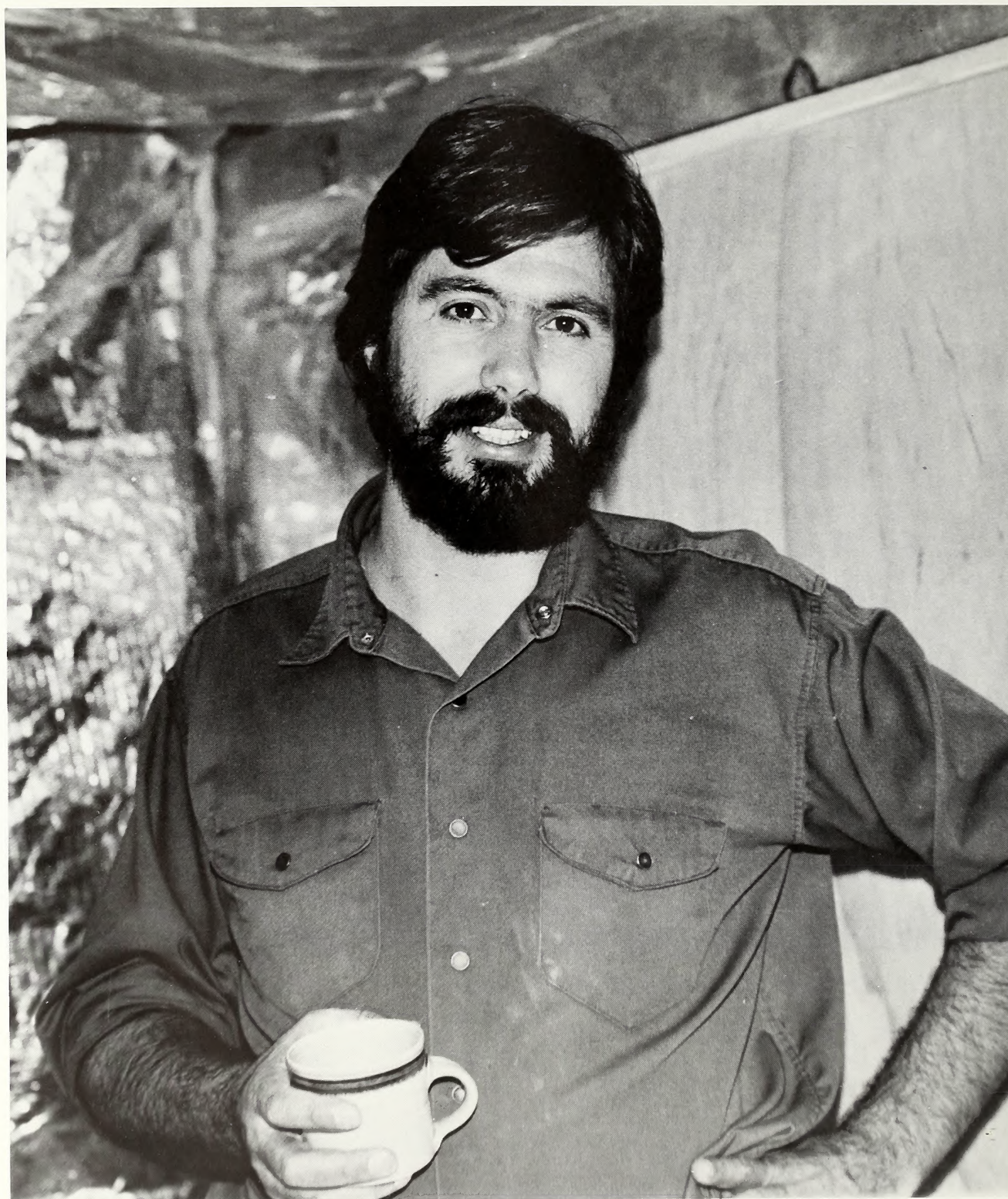
LONDON, 1978, Photograph (B/W), 6½ x 9½



LACOCK, WILTSHIRE, 1978, Photograph (B/W), 6¼ x 9½

N A S I S S E,

ANDY



An important influence in my work has been my upbringing in the Southwest, the mystery and spirit of an arid landscape, and of the indigenous people who live there. The underlying concern is with the dynamics of change, the effects of opposing forces in nature and the tensions which result. In response to these concepts various formal problems occur, such as the relationship between field and focus, surface and form, the interplay between order and chaos, and between the geometric and organic.

I am also interested in the symbolic function of decoration and in the role pattern plays in the visionary experience. Additional problematic concerns are that the work should allude to nature but avoid the illusion of real objects in nature, the act of hanging off the wall should be incorporated into the pieces and becomes a transition between line and form, the color and surface should appear luminous and the material become animate.

But these formal elements are only important in so far as to the degree that they reflect the intensity of my feelings. Sometimes, after they come out of that last firing and are hung on the wall, I find that there is more there than just an object, that they become a place where discovery can happen, a surprise. It's that quality of adventure that makes any experience meaningful for me.

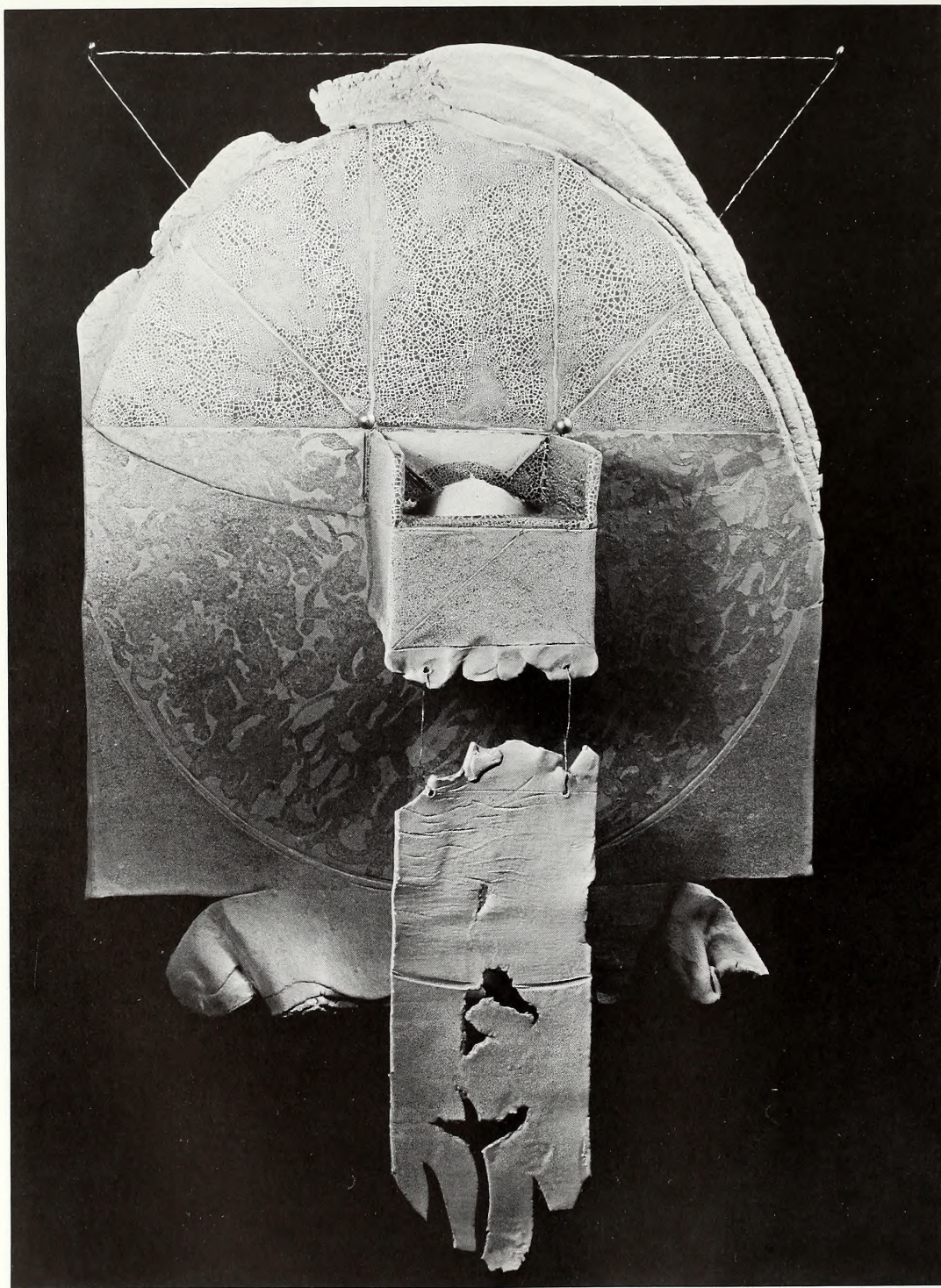
Andy Nasisse



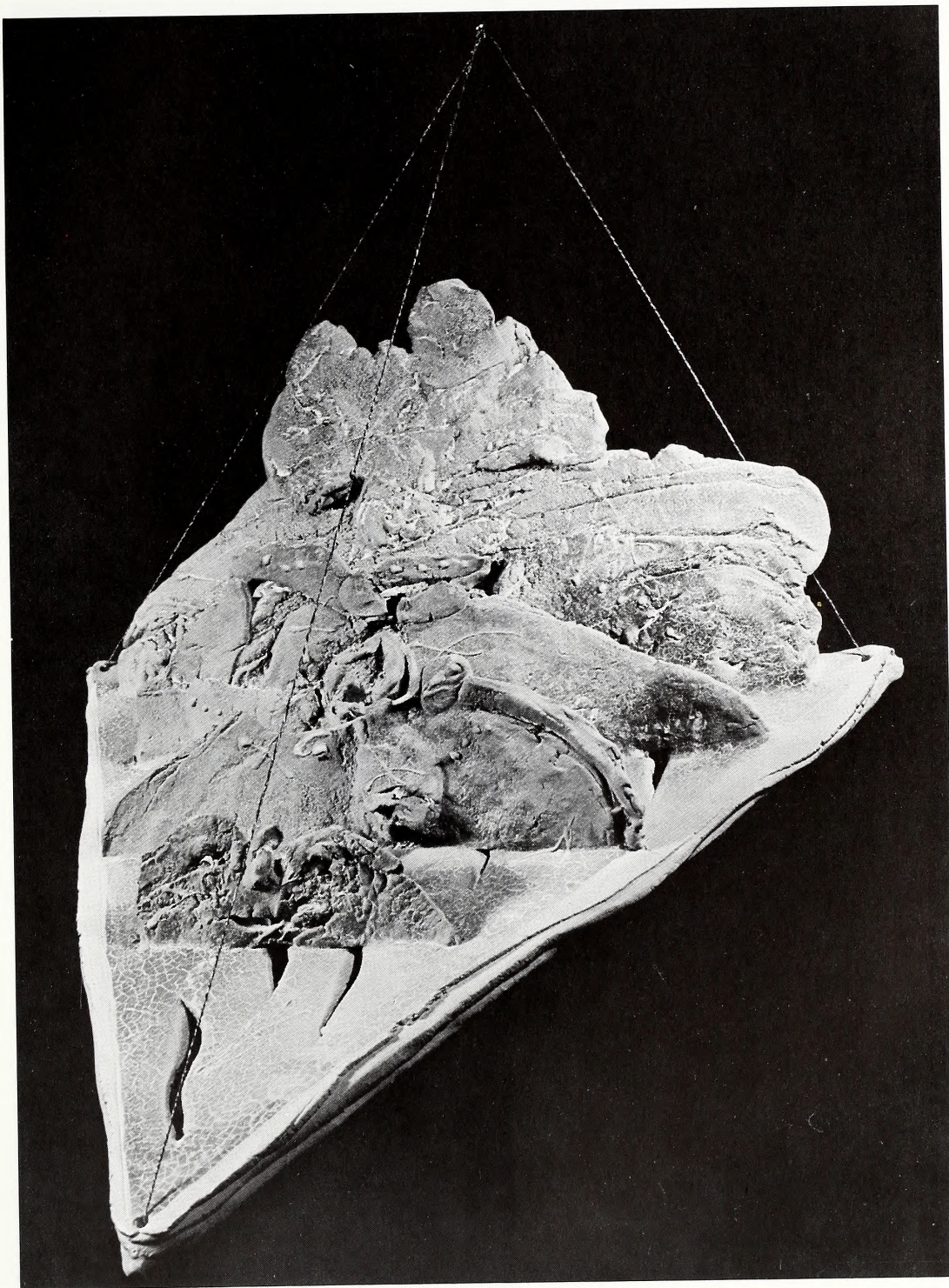
UNTITLED, 1978, Ceramic (*Wall Piece*), 29 x 15 x 4



UNTITLED, 1978, Ceramic (*Wall Piece*), 42 x 18 x 3



UNTITLED, 1978, Ceramic (*Wall Piece*), 29 x 18 x 4



UNTITLED, 1978, Ceramic, Brass, Copper, Steel Wire, 24 x 24 x 12



KACHINA, 1978, Ceramic (*Wall Piece*), 24 x 24 x 12



KACHINA, 1978, Ceramic (*Wall Piece*), 24 x 24 x 12



KACHINA, 1978, Ceramic (*Wall Piece*), 24 x 24 x 12



UNTITLED, 1978, Ceramic (*Wall Piece*), 24 (Dia.)

Catalog of the Exhibition

Artists are listed alphabetically.

For information about the purchase of
works, contact the Business Manager,
Southeastern Center for Contemporary Art,
750 Marguerite Drive,
Winston-Salem, N.C. 27106
(919) 725-1904

All works listed in inches.

RICHARD C.

1. FIRE ESCAPE

Wood (Painted) and Metal
31½ x 22½ x 3½

2. HOLEY CROSS

Wood (Painted)
32 x 22½ x 3½

3. CROSSWORD PUZZLE

Wood (Painted)
32 x 22½ x 3½

4. CHRISTO

Wood Cloth Rope
32 x 22½ x 4½

5. DOUBLE CROSS

Wood (Painted)
34½ x 37 x 3½

6. HOMAGE TO THE CHRISTIAN ATHLETE

Wood (Painted), Metal and String
59 x 37½ x 12

7. HOMAGE TO THE CHRISTIAN ATHLETE II

Wood
35 x 26½ x 3

8. CROSS TREASURE CHEST

Wood
35 x 25½ x 5½

9. ST. DUCHAMP

Wood (Painted) and Metal
67 x 42 x 29½

10. BLANK HONOR ROLL

Paper (Found Object)
31 x 15

WAYNE HALL

1. **UNTITLED**
Wood and Quarry Stone
216 x 48 x 60
2. **UNTITLED**
Wood and Quarry Stone
60 x 60 x 24
3. **UNTITLED**
Wood and Quarry Stone
144 x 48 x 36
4. **UNTITLED**
Wood and Quarry Stone
96 x 48 x 84
5. **UNTITLED**
Wood and Quarry Stone
96 x 48 x 84

JAMES HERBERT

1. PLUM HEAD

Acrylic on Canvas
115 x 150

2. YELLOW MAN

Acrylic on Canvas
115 x 150

3. HOTS

Acrylic on Canvas
115 x 150

4. BLACKFACE

Acrylic on Canvas
115 x 150

5. FOUNTAIN

Acrylic on Canvas
115 x 150

6. KIDS

Acrylic on Canvas
115 x 150

ALEXANDRA KLEINBARD

1. WINGED WARRIOR

Oil on Celluclay and Fiberglass
73 x 102 x 7

2. RAT TRUCK

Oil on Celluclay and Fiberglass
61 x 68 x 8

3. ROCK AND ROLL AND CHERRY POP

Oil on Celluclay and Fiberglass
70 x 27 x 5 and 62 x 21 x 4

4. STANDING MERRIMAID

Oil on Celluclay and Fiberglass
55 x 15 x 3½

5. DIVING MERRIMAID

Oil on Celluclay and Fiberglass
62 x 15 x 2½

6. FLAME MAGNET

Oil on Celluclay and Fiberglass
39 x 42½ x 1

7. GATOR AIDE

Oil on Paper
22 x 30½

8. THREE WOMEN

Oil on Paper
22 x 30½

9. DOUBLE RAINBOW

Oil on Paper
22 x 30½

10. RIVER WALK

Oil on Celluclay and Fiberglass
40 x 25 x 4

WHITNEY LELAND

1. **JUNE 20, 1978**
Gouache and Gum Arabic
30 x 20
2. **FEBRUARY 20, 1978**
Acrylic and Rhoplex
68 x 47
3. **MARCH 2, 1978/R 20 APRIL**
Acrylic and Rhoplex
68 x 47
4. **APRIL 11, 1978**
Gouache and Gum Arabic
30 x 22
5. **APRIL 14, 1978**
Gouache and Gum Arabic
30 x 22
6. **MAY 19, 1978**
Acrylic and Rhoplex
68 x 47
7. **JUNE 15, 1978**
Gouache and Gum Arabic
30 x 22
8. **JULY 1, 1978**
Acrylic and Rhoplex
68 x 47
9. **JUNE 25, 1978**
Gouache and Gum Arabic
30 x 22
(not reproduced in catalog)

ELIZABETH MATHESON

1. WHITBY, YORKSHIRE, 1978

Photograph

6¼ x 9½

2. WHITBY, YORKSHIRE, 1978

Photograph

6½ x 9½

3. WHITBY, YORKSHIRE, 1978

Photograph

6¼ x 9¼

4. WHITBY, YORKSHIRE, 1978

Photograph

6¼ x 9¼

5. BLACKPOOL, 1978

Photograph

6½ x 9¼

6. AVEBURY, WILTSHIRE, 1978

Photograph

6¼ x 9¼

7. BRIGHTON, 1978

Photograph

6½ x 9½

8. KEW, 1978

Photograph

6½ x 9½

9. LONDON, 1978

Photograph

6½ x 9½

10. LACOCK, WILTSHIRE, 1978

Photograph

6¼ x 9½

ANDY NASISSE

1. UNTITLED

Ceramic (Wall Piece)
29 x 15 x 4

2. UNTITLED

Ceramic (Wall Piece)
42 x 18 x 3

3. UNTITLED

Ceramic (Wall Piece)
29 x 18 x 4

4. UNTITLED

Ceramic, Brass, Copper, and Steel Wire
24 x 24 x 12

5. KACHINA

Ceramic (Wall Piece)
24 x 24 x 12

6. KACHINA

Ceramic (Wall Piece)
24 x 24 x 12

7. KACHINA

Ceramic (Wall Piece)
24 x 24 x 12

8. UNTITLED

Ceramic (Wall Piece)
24 (Dia.)

BIOGRAPHIES

REVEREND RICHARD C.

Raleigh, North Carolina

Born: June 5, 1941 – Thomasville, North Carolina

Education:

B.A., Western Carolina College, 1966
M.A., East Tennessee State University, 1973
Divorced, 1974

Credentials of Ministry:

Church of Gospel Ministry, 1978
Church of Holy Monarch, 1978
Calvary Grace Church of Faith, 1978

Employment:

Green Giant Pea Cannery, Waitsburg, Washington,
Summers 1961-1962
Currently, Associate in Education, North Carolina
Museum of Art

Awards and Scholarships:

Two Sons: David Jonathan and Damon Christopher
Graduate Teaching Assistantship, 1967-1969
East Tennessee State University
Received NEA/SECCA Fellowship, 1977

Exhibitions:

Participated in numerous group and individual Correspondence Art exhibitions throughout the nation and abroad. Regionally, SECCA has been the main impetus for display of the artist's work.

WAYNE WHITE HALL

Chapel Hill, North Carolina

Born: December 10, 1947 – Atlanta, Georgia

Education:

B.F.A., University of Georgia, Athens, Georgia, 1969

Major area: Painting and Drawing

M.F.A., University of Georgia, Athens, Georgia, 1971

Major area: Painting and Drawing

Areas of Experience:

Sculpture, drawing, photo and traditional screen-printing, woodwork design and execution, welding, tools and materials.

Fellowships:

1977-1978 NEA/SECCA Fellowship

Positions:

Shop Supervisor, Sculpture area, University of North Carolina Art Department, Chapel Hill, NC, August, 1974 to present

Instructor of Art, Basic Drawing, Art History Basic Survey, Art Education, University of South Carolina, Spartanburg Branch, Spring and Summer Semesters, (temporary position)

Visiting Artist, Woodwork Design, Converse College, Spartanburg, South Carolina, Winter, 1974

Teaching Assistant, Basic Art, University of Georgia, Athens, August 1970 to May 1971

Juried and Invitational Exhibitions:

Wayne Hall has participated in 26 juried, group invitational, and solo exhibitions. He has received numerous awards and purchase prizes for his work.

JAMES HERBERT

Athens, Georgia

Born: February 13, 1938 – Boston, Massachusetts

Education:

B.A., Magna Cum Laude, Art History, Dartmouth College, 1960
M.F.A., University of Colorado, 1962

Positions:

Instructor, University of Colorado, 1962
Artist-In-Residence, Yale University, 1965
Professor of Art, University of Georgia, 1977 to present
(at Georgia since 1962)

Grants and Fellowships:

Woodrow Wilson Foundation Fellow, 1960-1962
McDowell Colony Fellow, 1971
Guggenheim Fellow, 1971-1972
American Film Institute Grant, 1969
NEA Individual Artist's Grant, 1975
NEA/SECCA Fellowship, 1978

Prizes:

32 Prizes in Major Film Festivals, United States and Europe

Exhibitions:

James Herbert has participated in 36 juried, invitational group and solo exhibitions nationally and internationally. He has received numerous awards in the area of painting and film making. His work is included in many private, corporate, and institutional collections.

ALEXANDRA R. F. KLEINBARD

Havana, Florida

Born: March 22, 1952 – Abington, Pennsylvania

Education:

Philadelphia College of Art, Pennsylvania, 1970 to 1974

B.F.A. sculpture, cum laude, Philadelphia College of
Textiles, 1970

University of Pennsylvania, 1973

Awards:

Whitaker Art Award, 1970

Tobeleach Wechsler Annual 2nd Prize, 1976

SECCA Purchase Award, 1977

NEA/SECCA Fellowship, 1977

Exhibitions:

Alexandra Kleinbard has participated in 20 juried, invitational group, and solo exhibitions. Her work is in numerous private collections, and she has been featured in various art journals.

WHITNEY EDWARD LELAND

Knoxville, Tennessee

Born: April 12, 1945

Education:

B.F.A., Memphis Academy of Arts, 1968
M.F.A., University of Tennessee, 1970

Honors and Awards:

Purchase Award, Dixie Annual, 1971
Purchase Award, Tennessee Printmakers,
Dulin Gallery, 1972
Purchase Award, Hunter Annual, Chattanooga,
Tennessee, 1973
Purchase Award, Springfield 43rd Annual Painting Show,
Springfield, Missouri, 1973
Honorable Mention, SECCA Exhibition, Winston-Salem,
North Carolina, 1975
Juror's Merit Award, Hunter Annual, Chattanooga,
Tennessee, 1977
Painting "Best in Show" Purchase Award, Fifth Annual
Chiaha Competition, Rome, Georgia, 1977
NEA/SECCA Fellowship Grant, 1977
Merit Award and Purchase Prize, Hunter Annual,
Chattanooga, Tennessee, 1978

Exhibitions:

Whitney Leland has participated in 68 juried, invitational group, and solo exhibitions on the regional and national level. His work is included in many private and institutional collections.

ELIZABETH MATHESON

Chapel Hill, North Carolina

Born: 1942

Education:

B.A. degree in History, Sweet Briar College, Virginia
Studied photography, Penland School

Employment:

Free lance photographer
Photographer and Editorial Assistant, Duke University

Exhibitions:

Elizabeth Matheson began working with photography in 1972. Since that time she has been represented in 24 juried, invitational, and solo exhibitions, as well as being published in several journals. During this brief period her work has been recognized for awards on numerous occasions.

ANDY NASISSE

Athens, Georgia

Born: 1946

Education:

M.F.A., University of Colorado

Employment:

Director of Ceramics, Evanston Art Center, 1973-1976

Art Department, University of Chicago, 1975

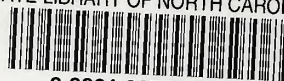
Crafts Editor, New Art Examiner, Chicago, 1976

Assistant Professor, Ceramics, University of Georgia,
1976 to present

Exhibitions:

Andy Nasisse has been represented in juried shows, invitational exhibitions and solo exhibits on the regional and national level. Reviews of his work have appeared in *Craft Horizons*, *Ceramic Monthly* and other craft and art journals.

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